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The principal aim is to make contact with those for whom Spanish is the mother tongue. Focus is placed upon the audiolingual method of teaching, and total communication is stressed. Skills should be learned in the following order: listening; comprehension; speaking; and then reading and writing. The student learns first to understand the spoken word; then by means of imitation and repetition, speech habits become automatic; only then does he learn to read and to write. Four basic objectives are: understanding the language; speaking the language with facility, fluency, and accuracy; reading the language with comprehension and without conscious translation into English; and writing the language in authentic patterns of the foreign country and without reference to English. Techniques of teaching on each level are given, along with ideas for programs transcending into the more advanced level. Use of electronic equipment, foreign language films, and programs for testing and homework are discussed. For those who approach mastery of the language, an advanced placement program is stressed. A checklist for program evaluation is given, and qualifications for instructors are considered. Overview charts for the 4-year and 6-year programs are shown.

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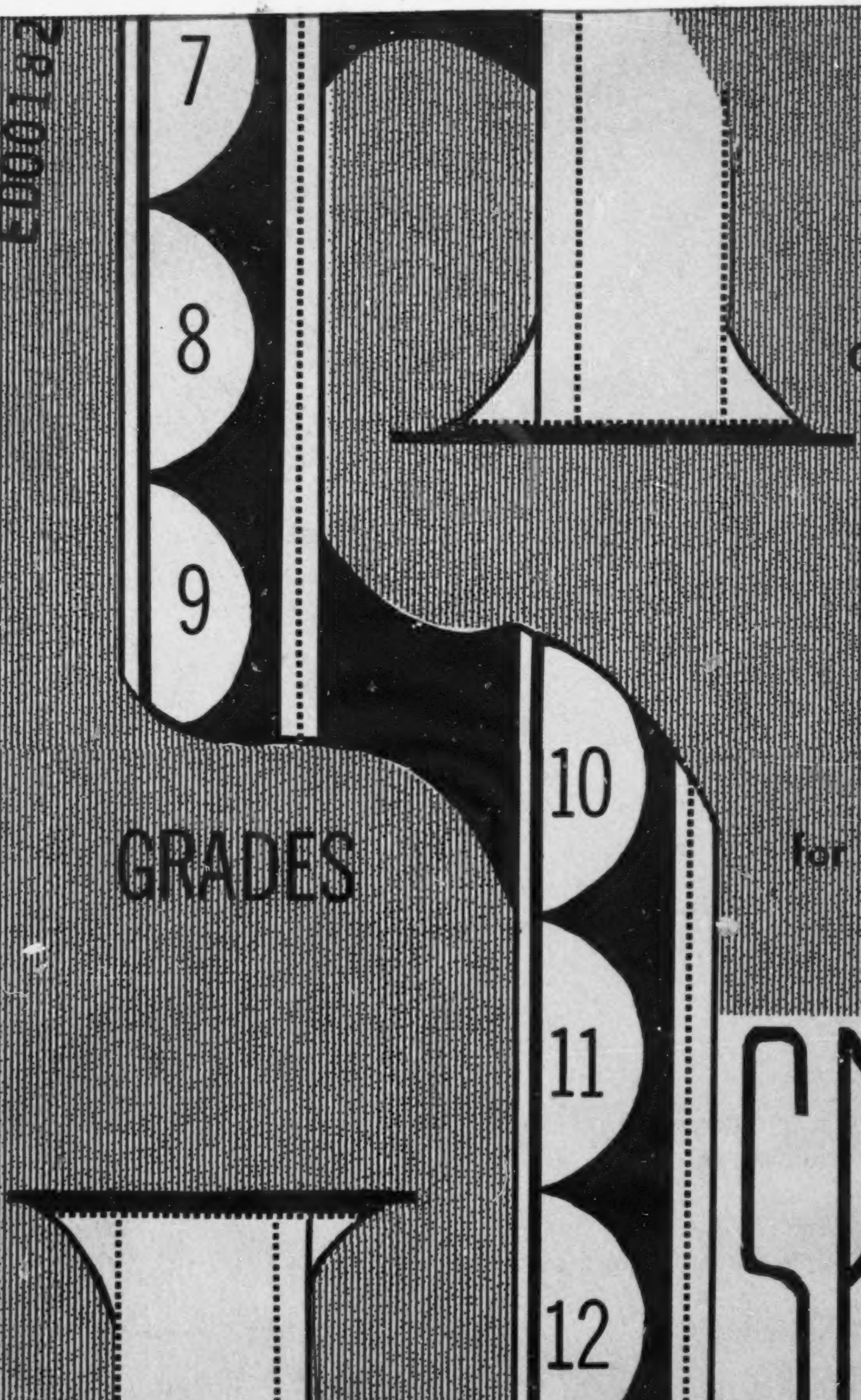

CURRICULUM GUIDE

GRADES 7 8 9 10 11 12

for

SPANISH

BOARD OF EDUCATION
CITY OF CHICAGO

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CURRICULUM GUIDE FOR SPANISH

GRADES 7-12

BENJAMIN C. WILLIS

General Superintendent of Schools

BOARD OF EDUCATION
CITY OF CHICAGO

Educational Materials Laboratory
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FOREWORD

In the past several years, foreign language instruction in the United States has been characterized by sweeping dynamic changes in many areas: theory, materials, technology, and classroom procedures. Effectively led and enriched by the knowledge and efforts of many individuals and powerfully stimulated by the National Defense Education Act, the profession has changed the foreign language teaching climate in a short span of years. Chicago has felt this impact of change in its position as a world seaport involving relationships with foreign speaking peoples, both residents and visitors, heightening incentive to the study of foreign language.

The audio-lingual approach to language learning has as its objective total communication. Its goal is to prepare students to be truly proficient in the four language skills -- listening comprehension, speaking, reading, and writing -- and to help students acquire these skills in that sequence. It is an approach in which the language course is considered in terms of a longer program of study: the four-, six-, or ten-year sequence.

In this trend toward the development of functional communication skills, modern methods stress the formation of new language patterns through habit formation, initial emphasis on the spoken word, delayed introduction of reading and writing, work with a limited number of structures and vocabulary at the beginning stage, and curtailment of translation. Culture is considered an integral part of language, to be assimilated through the development of linguistic skills. A solid foundation in the language itself is considered the proper preliminary to a genuine appreciation of literature.

This Curriculum Guide for Spanish for grades seven through twelve reflects this new focus. A vital counterpart to the Curriculum Guide for Spanish for kindergarten through grade six, this guide presents redefined objectives and ways of implementing audio-lingual methods and techniques of instruction in a continuous articulated foreign language study.

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General Superintendent of Schools

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> It is not possible to understand what is in the minds of other people without understanding their language, and without understanding their language it is impossible to be sure that they understand what is in our minds. Each language, including our own, is a delicate precision tool of immense potential value.
>
> --John Foster Dulles

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INTRODUCTION

The emergency of the United States as the leader of free nations in a world suddenly made smaller by technological advances places a new importance upon foreign language learning. Success in this role of leadership will depend greatly upon building good rapport with the people of other countries and creating a feeling of understanding of their way of life. Communication with others in their native language serves to foster understanding through which a spirit of good will is engendered.

The primary aim of learning a foreign language is to make contact with those for whom that language is a mother tongue. It is now recognized that the most effective approach in learning a language is audio-lingual, with the major initial emphasis placed upon listening and speaking skills. Reading and writing, dependent upon the audio-lingual skills, are introduced after the student is able to control the sound system and after he has had sufficient audio-lingual experiences upon which reading material can be based. While learning a second language is not the same as learning the native language, the procedure for teaching these skills is similar.

Foreign language learning demands many years of practice for mastery. Since acquiring oral fluency necessitates a long period of exposure to the language, it is suggested that the ideal program should begin in the elementary school and continue in an uninterrupted, planned sequence through the high school years. Only through prolonged exposure in the six-year sequence can the student attain near-native command and oral proficiency of a foreign language. The learner of a modern foreign language should be given maximum opportunity to imitate spoken words and phrases, pronounce the sounds which make up the language, and discover how words are changed and combined to fit into speech patterns.

Initially, instruction centers around the presentation of dialogues which are linguistically structured, culturally authentic, and based on situations familiar to the student. Varied drills and exercises evolving from the dialogues are used to facilitate the assimilation of language structure and to provide a context for the practice of vocabulary. In this way, the teaching of words in isolation is avoided, and grammatical patterns are learned through usage rather than through analysis.

Ultimately, the goal of foreign language study goes beyond acquiring fluency in the language. The values of the new culture are to be absorbed into our own culture. The best way of reaching this goal is through mastery of both the spoken and written language.

In higher levels, after a command over the language is established, specific emphasis is given to its civilization and literature. True appreciation and critical understanding of a literary text cannot be gained without knowledge of the language in which it is written.

Besides providing a new avenue of communication and serving as a link to other persons and other places, the study of a foreign language can develop in the student a "language sense" which will facilitate the learning of other languages.

In addition to its practical usefulness, the real strength of mastery of a foreign language lies in the opportunity to advance individual growth and to create for oneself a second universe of experience.

Because the skills and the broadened cultural horizon which can result from the study of foreign languages are so vitally important in today's world, American youth should be encouraged to study foreign languages.

AN APPROACH TO FOREIGN LANGUAGE TEACHING

Philosophy of

Foreign Language in the Secondary School

These guidelines are based upon certain guiding principles which we believe to be psychologically and linguistically sound and which are basic to the learning and teaching of a foreign language.

The Essence of Language

Since living language is first of all something which is spoken, its study involves the development of listening and speaking skills as well as of reading and writing skills. Since language is basically a set of sounds, the model should be the spoken word.

Nature of Language Learning Process

Learning a language means acquiring the skills of communication. Before the content of a language can be meaningful, it is necessary to develop competence in the language skills of listening comprehension, speaking, reading and writing, which are all involved in language behavior. Language behavior is a matter of performing language habits that are so well-learned that they are automatic. The magic of language occurs when, through competence in these skills, one can concentrate upon what one is hearing, saying, reading, or writing. The development of the language skills depends upon the active use of the language in communicational settings.

The Audio-Lingual Approach

The first step in the acquisition of language skills should consist of "breaking the sound barrier," because a period of ear and tongue training without the aid of symbols for the eye is the essential foundation for effective language learning. Only by learning and using examples of the syntax patterns of the new language before they are analyzed can the student make grammar become the efficient tool which is its essential function in language learning. From the beginning the student should hear only authentic speech. He should speak only what he has heard, and read and write essentially that which he has first practiced audio-lingually. He should analyze only what he has first heard, spoken, read, written, and learned. Nothing can replace the oral practice required for mastering the language. Only when the production of the foreign language has become automatic can the student be said to have made any real progress. Conscious analysis can only slow down the process for the speaker.

The Five Stages of Language Learning

As it is learned, any item in a language goes through the five stages of recognition, imitation, repetition, variation, and selection. Recognition, which occurs during the modeling of basic sentences or dialogues, involves the association of a meaning with the language item to be learned. Imitation begins the habit of using and understanding the meaningful language item which has been recognized. Repetition strengthens the student's memory as he produces some foreign language without an immediately preceding model. Variation involves re-entering already learned material in combination with new material, e.g., new vocabulary items with the same grammatical pattern. Guided variation practice leads the student to produce and understand other language items, which are partly similar to and partly different from the model he has been repeating. Selection is the highest stage of learning. The student now controls certain habits of sentence structure and vocabulary and can select spontaneously from the wide variety of utterances he has mastered the one which is required in a particular situation. It is this capacity for selection which leads to free expression of ideas. Such independence is achieved only after long exposure to the audio-lingual phase of language learning.

Importance of Listening Comprehension

Because language is sound which transmits meaning, aural comprehension is an essential part of the language learning process. It is important to have much practice in hearing and understanding the language to be learned because the student must hear and recognize the patterns of sound before he attempts them orally. Listening practice is a constant activity because the student's speaking ability will advance in proportion to his understanding of the spoken language.

The Reading and Writing Skills

In the transition to reading, the ear guides the eye. Audio-lingual practice simplifies the task of acquiring the mechanics of reading and writing, but these skills need to be taught explicitly. Like audio-lingual skills, reading and writing skills are also matters of habit, acquired only through extensive practice.

The Cumulative Values of Language Learning

While even two years of a language can provide some understanding and use of basic speech patterns, as well as some linguistic and cultural perspective, it takes more years of study to acquire effective skills and broad insights in another language and culture.

Coordinated Learning

The four language skills do not exist in isolation. Competence in the foreign language requires integration and cooperation of all these skills. Reading and writing skills serve to reinforce and enrich the audio-lingual skills, rather than to replace them.

Sequential Learning

The four language skills must be taught in a carefully prescribed sequence. First, a solid foundation of hearing and speaking is laid. Then, the reading and writing skills are added, in that order. A solid groundwork in hearing and speaking will facilitate the eventual development of reading and writing habits. Priority of hearing and speaking should continue until the student's audio-lingual skills are well established. The audio-lingual skills must be kept active all through the student's foreign language learning experience.

Mastery of a Foreign Language

Foreign language learning demands many years of practice for mastery. Acquiring fluency requires a much longer period of exposure than the two year period formerly allotted in many high school programs. When a child is introduced to a foreign language at an early age, he hears new speech sounds better and he will usually imitate them with greater enthusiasm and accuracy. Years of practice with active audio-lingual goals throughout the learning experience establish near-native habits in the students. A foreign language should be taught by the use of the language itself, so that its structure will not only be clear to the student but will become a part of his habits.

Structure

Learning of grammar is not in itself a goal, but analysis of grammar does play an important role in the development of language behavior. However, in the beginning stages, analogy plays the more important role. After a considerable body of language materials has been learned, more importance is given to analysis. Through structure drills, speech patterns are isolated and drilled by various techniques until the student has them under complete and automatic control. Once control is achieved, a simple explanation in English of the grammatical principle may be given.

The Mother Tongue

As children we produce many thousands of spoken words every day, so that all the sound patterns of our native language become matters of habit. While still very young, we learn how words change, go together, and affect each other as they fit into patterns and sentences. We learn this not by analysis but by imitation and analogy. No matter how complicated the sound system and the syntax of a language may seem to an outsider, every five-year-old speaker of that language knows them thoroughly.

Use of English

The greatest possible use of the foreign language is made in class; therefore, the use of English is minimized. English is used only where necessary for clarification or explanation. The student is a hearer of English rather than a speaker of it.

Use of the Textbook

Since during the pre-reading period of instruction the student will be concentrating on learning to understand the spoken word and speaking it, no textbook will be used. This is to give the ear and the tongue the training they must have but are prevented from receiving if the eye is allowed access to written symbols at all times.

Vocabulary

Since words have different levels of meaning, depending upon the terms in which they are found, vocabulary should be learned through use in meaningful context, not isolated or paired with the corresponding English word. Mastery of a more limited vocabulary which can be used actively in many different structural forms is preferable to an extensive vocabulary. For purposes of aural comprehension and reading, an extended passive vocabulary is also developed.

The Introduction of New Material	Vocabulary and structure items are introduced in complete utterances. The teacher may use either basic sentences or conversation in dialogue form. A realistic situation using authentic language in which the student himself can become involved creates a life-like atmosphere in the classroom which holds the student's interest.
Functional Learning	It is necessary to emphasize understanding and speaking because we are concerned with teaching a living language, widely used in today's world. Thus, students should be given opportunities to use the foreign language actively in real or simulated life situations so that they can understand, identify with, and enjoy participating in the use of the language. Students realize they are using a living language when given opportunity to take part in these situations.
Literature	To experience Spanish literature with anything like the appreciation of a native speaker, the student must have some effective control of the spoken language, both as hearer and as speaker.
Evaluation	Testing of the four skills is an integral part of the teaching program. Student achievement of every skill should be frequently and carefully measured.
Cultural Backgrounds	A familiarity with the outstanding traits of the culture of the foreign language should accompany proficiency in the language skills. From the very beginning of foreign language study, an understanding of the people and an insight into their culture are promoted by the use of materials which have cultural content and which are designed for this purpose. It is easier to understand the thoughts and feelings of persons in a foreign language culture if one understands their language. The cultural objective is to develop positive attitudes, not to collect facts and pass on clichés. Language is a form of cultural pattern. Active use of foreign language is participation in a different cultural pattern.

Correlation with Other Learning Areas

Important cultural values may be found in areas of learning related to that of foreign language. Such areas of learning are history, science, music, art, geography, and literature. Exploration of these related fields will make the student aware of the depth and complexity of the culture and civilization of the country whose language he is learning.

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OBJECTIVES OF THE FOREIGN LANGUAGE PROGRAM IN THE SECONDARY SCHOOL

The principal aim of learning a foreign language is to make contact with those for whom that language is the mother tongue.

This general goal has resulted in a shift in the initial emphasis of foreign language learning. Initial emphasis is now placed on the development of the listening comprehension and speaking skills. Reading and writing are introduced after the audio-lingual skills have become set. Thus, the language skills are taught in this order:

Listening comprehension
Speaking
Reading
Writing

To learn a language the student learns first to understand the spoken word. Then, by means of imitation and repetition, speech habits become automatic. After he is familiar with the sound system of the language, the student learns to read and write.

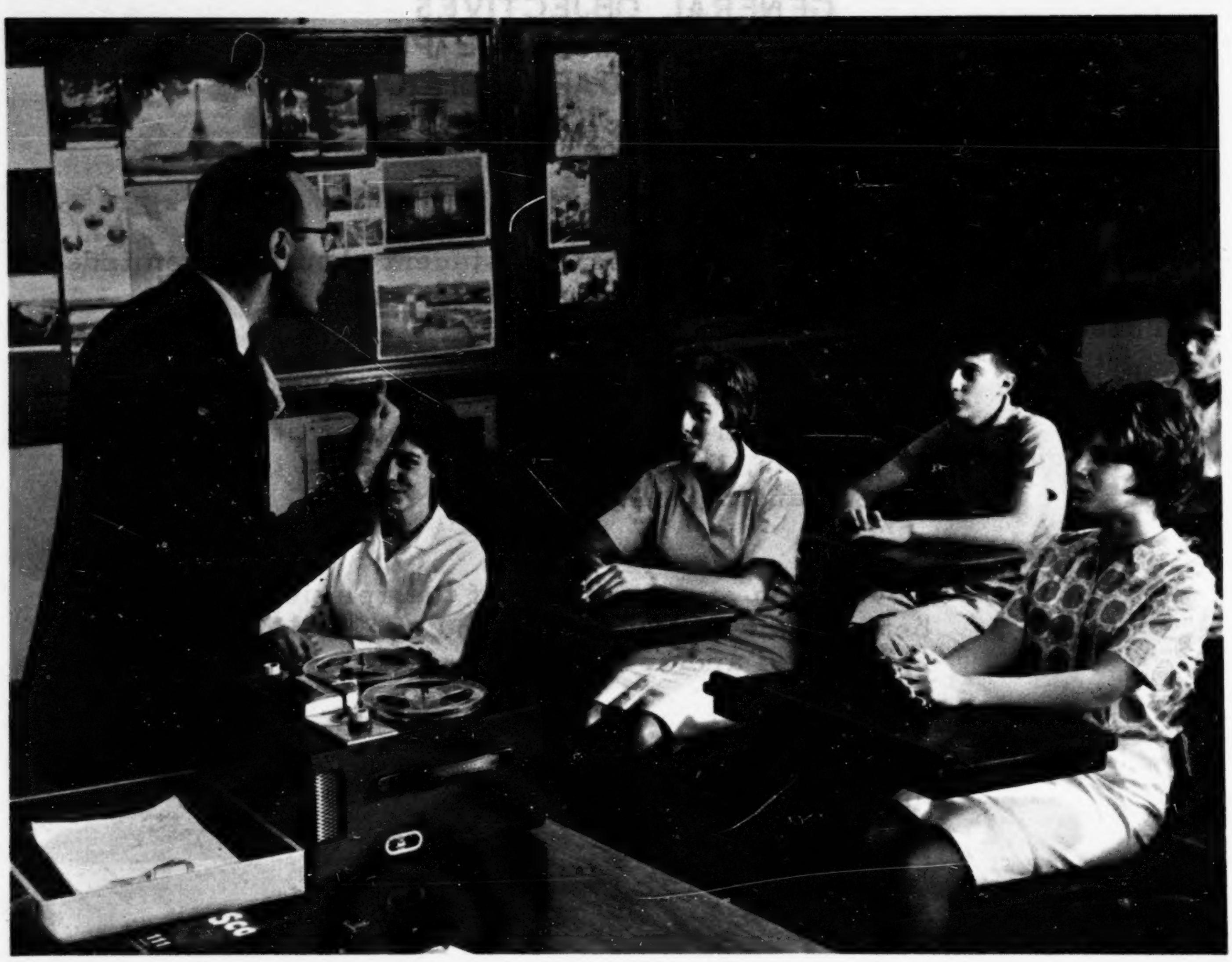
BASIC OBJECTIVES OF THE FOREIGN LANGUAGE PROGRAM IN THE SECONDARY SCHOOL

- **Understanding the language without reference to English, as it is spoken by its native speakers in situations similar to the learner's own experience**
- **Speaking the language, without reference to English, with facility, fluency, and accuracy acceptable to native speakers**
- **Reading with comprehension and without conscious translation into English**
- **Writing the language in authentic patterns of the foreign country and without reference to English**

GENERAL OBJECTIVES
OF THE FOREIGN LANGUAGE PROGRAM
IN THE SECONDARY SCHOOL

As he pursues the basic objectives, the student should be reminded that he should achieve other, more generally expressed goals. These include the following:

- **Acquiring an appreciation of another people's way of life, literature and civilization through understanding their language.**
- **Developing an awareness of the relation between his own language and civilization and that of another country**
- **Achieving from the perspective of another culture, a deeper understanding of himself, his nation, and its history.**



Through the technique of guided imitation students are taught to recognize and overcome difficulties in pronouncing Spanish sounds. The use of electronic equipment in the classroom brings the voice of the native speaker into the classroom and frees the teacher to give attention to improving pronunciation of the individual student.

Chapter 1

THE COMMUNICATION SKILLS

Learning a language means acquiring the four skills of communication: hearing, speaking, reading, and writing. The hearing and speaking skills are essential to communication because language is, first of all, speech. Communication is possible without speech, as in the derived and secondary forms termed reading and writing. However, the primary form of communication is spoken language.

Therefore, the essential skills of hearing and speaking are taught first, during the pre-reading period of instruction. Teaching of the reading and writing skills follows.

A period of exclusively audio-lingual instruction at the beginning of the language sequence has the significant advantage of allowing both teachers and students to focus on language as speech. It allows the student to strive for something approaching mastery of the sound system of the language before concerning himself with the spelling system.

Although this exclusively audio-lingual phase of instruction does begin the program, as time progresses and as the sound and structure systems are mastered, the reading and writing skills are gradually introduced.

During the exclusively audio-lingual phase, the teaching of the hearing and speaking skills will take up the entire time. The length of the audio-lingual phase depends upon several factors:

the competence and experience of the teacher (Generally, the more experienced and the more competent the teacher, the longer will he be able to maintain a period of audio-lingual instruction.)

the age and maturity of the students (Usually the younger student accepts more readily a longer period of audio-lingual training than the older student.)

teaching materials (This means the actual subject matter which the students learn and the format in which it is presented; e.g., dialogues, basic sentences, various types of drills.)

the number and difficulty of points of difference between the sound system of the native language and the foreign language

the availability of electronic equipment suitable for practice; e.g., the language laboratory, take-home disks, tape recordings.

There is a proper psychological moment for the introduction of reading; in the end it is the teacher who must decide when the transition to the use of printed material should be made.

Regardless of the length of time of the pre-reading phase of instruction, the degree of its success depends upon the degree to which the sound and structure systems have been mastered by the students.

Mastery of the Sound System

Here, mastery means attainment of near-native facility in recognizing and producing the sounds of the language. This includes both the "words and the music" of the language, the latter meaning such features as intonation, rhythm, and stress.

In order to teach correct and automatic sound recall, a teacher should be aware of the pronunciation problems which confront an English-speaking student. He should also be aware of the best ways to solve these problems and to apply these techniques in his daily teaching. An experienced teacher will anticipate and try to prevent student difficulties.

Pronunciation Problems

The basic pronunciation problems facing an English-speaking student involve the transposition of English speech habits into foreign language speech habits. The degree of difficulty of these problems will vary according to the extent to which the foreign language sound features are similar to the native language sound features. Thus if a sound exists in Spanish which has no counterpart in English, the student will have difficulty, not only in hearing that sound, but also in producing it. The tendency will be to substitute a sound from English; e.g., peso. Spanish final e and o sounds are turned into diphthongs by the English-speaking student. For detailed explanation of other problems refer to Bowen and Stockwell's *Patterns of Spanish Pronunciation*, University of Chicago Press, 1960, and Cárdenas' *Applied Linguistics, A Guide for Teachers*, D. C. Heath and Company, 1961.

Pronunciation Drills

Since the teaching of correct pronunciation is one of the most important and most difficult teaching tasks, it will be necessary to introduce pronunciation drills from the first unit. The purpose of these drills is to establish from the start firm and accurate pronunciation habits. The teacher supplies the model and the students imitate it, with necessary corrections following immediately. At times, it may be necessary to explain how a sound is made by supplying simple directions for correct lip and tongue positions.

Guided Imitation

This level is not the place for an exhaustive treatment of phonetics. Guided imitation should suffice at this time. Guided imitation is the best technique to overcome these pronunciation problems and others of a similar nature. This method requires that the teacher be not only a reliable model for every utterance which the students imitate, but also a trained guide. As mentioned, a student will tend to transfer his native sound system not only in speaking, but also in hearing. As a result, mere imitation of a reliable model is not always enough. A teacher should be equipped with some theoretical guiding principles to help the student hear differences as well. The teacher should possess:

an awareness of the areas of phonetic interference

a knowledge of the physiology of speech production

a control of the phonetic features of the foreign language.

The teaching of pronunciation seems to be most effective when isolated sounds are taken parallel with meaningful utterances, then isolated for intensive drill, and finally put back into the meaningful utterance again.

Sounds	Phrases
e/e/e	Me vende papel.
e	papel.
e/e	vende papel.
e/e/e	Me vende papel.

Two other procedures are useful and complement each other. One is to establish the difference between Spanish and English sounds. The English-speaking student has great difficulty in pronouncing the single vowel sound clearly and accurately. The tendency is to prolong or make a diphthong of the single vowel.

see	si
say	se
low	lo
two	tu

The other procedure is to learn to discriminate between Spanish sounds:

boca/la boca día/ese día casa/desde

The English sound system interferes with the Spanish not only in individual sounds, but also in rhythm, stress, and intonation patterns. Contrastive pairing and comparative drills can be most effective in teaching correct pronunciation, stress, and intonation.

For good Spanish intonation it is essential to avoid the English stress with its uneven distribution of emphasis in different syllables, for Spanish is spoken not in words but in a combination of stress groups. The modeling by the teacher of intonation patterns in new materials is extremely important. The teacher may encourage correct intonation by representing the intonation pattern on the board in this way:

¿ De dónde de usted? Soy de Chile.

Mastery of the Basic Structures

The term structures is used to mean the grammatical system by which meanings and relationships are conveyed in a given language. Meanings may be conveyed by one structure in one language and by a completely different structure in another language. Points of interference are found where the same meaning is conveyed by different structures in the native language and the language being learned. It is these points of interference which constitute the main difficulty in learning a foreign language.

Mastering a system of grammatical structures means internalizing their use so that the speaker doesn't have to concentrate on how to say what he wants to say, but is free to concentrate on what he is saying. Therefore, this kind of mastery implies reducing the operation of the grammatical system to habit and being able to make automatic responses.

Language is habitual in nature. To achieve real mastery of a language, the learner must practice to the point of saturation every pattern of that language. These patterns must become second nature to him. The learner must digest the language patterns and transform them into automatic habits.

Unlike vocabulary, which is infinite and can never be completely learned, grammar structure is finite and learnable within a relatively short time. Many structures, because they are used with such frequency in the spoken language, are considered basic and are given greater emphasis in the beginning phase of foreign language study.

If a foreign language is to be usable, the student must acquire a set of new grammar habits, that is, those which signal meaning through such devices as word-order, verb endings, and intonation patterns.

Teacher	Student
Yo busco el periódico.	Yo busco el periódico.
Nosotros buscamos el periódico.	Nosotros buscamos el periódico.
Tú buscas el periódico.	Tú buscas el periódico.
Ustedes buscan el periódico.	Ustedes buscan el periódico.
Pepe y Arturo buscan el periódico.	Pepe y Arturo buscan el periódico.

Substitution Drills. In substitution drills the grammar pattern is practiced with variations. The substitution drill has three parts which are essential for effective results:

Frame: Model utterance which students repeat to begin the drill.

Cue or Substitution: Element to be substituted in a certain slot in the frame.

Response: Utterance made by combining the cue or substitution with the model utterance.

The following diagram illustrates the procedure used in presenting a substitution drill:

Frame or Model Utterance	¿Dónde están los libros?
Slot	¿Dónde están los ☐
Cue or Substitution	cuadernos
Student Response	¿Dónde están los cuadernos?
Cue or Substitution	chicos
Student Response	¿Dónde están los chicos?

There are different types of substitution drills:

The item substitution drill is most frequently used to call for changes in gender and number as with nouns, adjectives, demonstratives, and possessives. It may also serve as a vocabulary drill. One item is replaced without altering the rest of the sentence.

Teacher	Student
¿Dónde están los chicos?	¿Dónde están los chicos?
¿ ______________ papeles?	¿Dónde están los papeles?
¿ ______________ discos?	¿Dónde están los discos?
¿ ______________ libros?	¿Dónde están los libros?
¿ ______________ cuadernos?	¿Dónde están los cuadernos?

A foreign language teacher can make his teaching more effective if he is aware of the problems involved in learning foreign language structures and of the best ways to overcome these problems.

Problems in Learning Foreign Language Structures

The most common problem in learning a foreign language structure is the tendency to impose upon it the grammatical structure of the native language. The English-speaking learner of a foreign language will tend to unconsciously transfer the formal devices of his language to the foreign language. For instance, s indicates plurals in English nouns. The tendency will thus be to pluralize nouns in other languages by adding s, even though in those languages the plural may be formed in an entirely different way.

Pattern Practice

In the audio-lingual approach, mastery of grammatical structures is acquired through pattern practice, a device which is based on sound principles of psychology and linguistics. Pattern practice involves an exercise in which an utterance is repeated with only one element of its structure changed at a time. The purpose is to make clear what the underlying structure is and how it is changed. In the audio-lingual method, pattern drill is the core of the learning process because it provides a systematic way of giving the students automatic control of the structure (the grammar) of the language. Its practicality is based upon the ability of the mind to perceive similarity of structure through analogy. Pattern practice encourages learning by patterns, which seem to be the lowest common denominator for the unit of learning.

Since the difficulty of learning a Spanish structure comes from the lack of similarity existing between it and a corresponding English structure, the teacher must drill more on those Spanish structures which differ most from English. Structures become automatic through systematic and well-organized pattern practice exercises which are designed to contrast structure in small steps. Structure drills are overlearned through saturation practice. Learning takes place most effectively when drills are so devised as to produce cumulative learning. For example, the teacher may drill first on the negative, then the interrogative, and finally the negative-interrogative.

Structures are learned habits. As such they are acquired through the processes of recognition, imitation, repetition, variation, and selection.

Structure drills are designed to practice basic grammatical patterns of the language by using the language itself. Oral practice has greater value than written practice in that a model sentence may be imitated, repeated, and varied far more often than in writing and errors can be corrected immediately. The student gradually develops an awareness of a grammatical structure through continued drills and exercises. Sentences in these exercises are so constructed that the part of the sentence which remains constant is learned through conditioning. Because language is a vast system of structural habits, we learn by imitative drill, rather than by analysis. Students are required to make correlations. Utterances are said over and over until they are completely effortless.

In this way, students are prepared to speak and understand the foreign language itself, without resorting to translation and analysis. Properly constructed structure drills provide for the learning of grammar through use and provide a context for presenting and practicing vocabulary. The ability to make accurate automatic responses is developed as students gradually approach flexibility in the use of the language.

When a model sentence is presented for practice in drill, its meaning may be made clear through gestures, pictures, or explanations, among other devices. Where a sentence for drill has been taken from a basic dialogue, the meaning will have already been established, in work with that basic dialogue.

Types of Structure Drills

Among the many types of structure drills the following deserve particular mention. These drills do not have to be presented in the order or sequence which follows.

Repetition Drill is an imitative drill suitable for presenting new points of structure, vocabulary, idioms, and regular and irregular verbs.

A pattern involving only one new grammar point is presented by a list of utterances conforming to the same frame. In this way, the repetition drill isolates the grammatical pattern that is being learned, and the student becomes accustomed to the variation in sound and word order that constitutes the pattern.

The teacher first models the complete pattern, and the students repeat it as soon as they have heard it. The teacher conducts choral, half-choral, and individual repetition by the class. In this way the teacher points out the variations in sound. It is important at this initial stage to train for correct pronunciation, proper intonation, and normal speed. Before continuing with other drills, it is necessary to insure student control of the pattern through overlearning.

The double item substitution drill with two alternating slots is an interesting variation on the simple item substitution drill. In the example below, substitutions are made in the noun slot as well as the adjective slot.

Teacher	Student
Compra muchos regalos.	**Compra muchos regalos.**
________ discos.	**Compra muchos discos.**
____ dos ________.	**Compra dos discos.**
________ blusas.	**Compra dos blusas.**
____ varias ________.	**Compra varias blusas.**
________ trajes.	**Compra varios trajes.**

The number-substitution drill involves a change from singular to plural or plural to singular.

Teacher	Student
¿Son Uds. amigas de ella?	**¿Es Ud. amiga de ella?**
Tengo unas amigas españolas.	**Tengo una amiga española.**
El profesor está preocupado.	**Los profesores están preocupados.**
Busca la mejor escuela.	**Busca las mejores escuelas.**
Ellos viven en la casa de sus tíos.	**Él vive en la casa de sus tíos.**

The person-number substitution drill is most frequently used to practice verb forms in a given tense.

Teacher	Student
Queremos ir al cine.	**Queremos ir al cine.**
Yo ________.	**Quiero ir al cine.**
Ud. ________.	**Ud. quiere ir al cine.**
Uds. ________.	**Uds. quieren ir al cine.**
Tú ________.	**Quieres ir al cine.**
Ellos ________.	**Quieren ir al cine.**
Elena y yo ________.	**Elena y yo queremos ir al cine**

The replacement drill is one which involves the alternation of items in successive slots. It is a more demanding type of drill because the cues are given in succession for substitution in various parts of the sentence. The model sentence changes from line to line. A change in one slot may induce a correlated change in another slot which it governs. The student assimilates the structure by contrasting one phase with another while making minimal changes. This type of drill is well adapted to the review of previously acquired patterns.

Teacher	Student
Las profesoras son españolas.	Las profesoras son españolas.
___ profesores ________.	Los profesores son españoles.
____________ italianos.	Los profesores son italianos.
El ____________.	El profesor es italiano.
__ estudiante ________.	El estudiante es italiano.
____________ joven.	El estudiante es joven.
Los ____________.	Los estudiantes son jóvenes.

Transformation Drill. The transformation drill calls for a change from one grammatical structure to another; for example, from the singular to the plural, from the noun to the indirect object pronoun, from masculine to feminine adjectives, from one type of demonstrative adjective or pronoun to another, from affirmative to negative, from declarative to interrogative, from person to person, or from tense to tense. The teacher gives the cue sentences and calls for the students to give the proper change in construction.

Teacher	Student
Hablan español muy bien.	Hablaban español muy bien.
Escribe la lección.	No escribe la lección.
¿ Puedes entrar?	¿ Se puede entrar?
Roberto fué elegido.	Eligieron a Roberto.
Felipe dice, -No quiero acompañarte.	Filipe dice que no quiere acompañarte.

Expansion Drill. The expansion drill involves the placing of an additional word in its proper place in the sequence.

	Student
Raúl dice, -Buenas tardes.	Raúl dice, -Buenas tardes.
Raúl dice, -Buenas tardes. (a las cuatro)	A las cuatro Raúl dice, -Buenas tardes.
A las cuatro Raúl dice, -Buenas tardes. (de la tarde)	A las cuatro de la tarde Raúl dice, -Buenas tardes.
¿ Recuerda Ud. a la señora?	¿ Recuerda Ud. a la señora?
¿ Recuerda Ud. a la señora? (otra)	¿ Recuerda a la otra señora?
¿ Recuerda Ud. a la otra señora? (bonita)	¿ Recuerda a la otra señora bonita?

Contraction Drill. The contraction drill requires the student to replace a phrase or clause with a single word.

Teacher	Student
Vive en la casa.	Vive allí.
Llegamos a las once de la noche.	Llegamos tarde.
Sabe que es el mejor estudiante de la clase.	Lo sabe.

Combination Drill. The combination drill consists in combining two brief and independent utterances. The student is given two independent statements which he must join.

Teacher	Student
¡Qué lástima! No llega pronto!	¡Qué lástima que no llegue pronto!
Comprendo el alemán. No hablo alemán. (pero)	Comprendo el alemán pero no hablo alemán.
Luisa se puso enferma. Era niña. (cuando)	Luisa se puso enferma cuando era niña.
Carlos come mucho. Tiene hambre. (porque)	Carlos come mucho porque tiene hambre.

Response Drills. The response drill represents a short segment of conversation. It serves to put material from structure drills into different contexts as well as to reinforce vocabulary and structure. Questions are designed to evoke answers which are natural and plausible and which require the use of grammar points being drilled.

Yes - no questions may be answered either in the affirmative or negative. These normally require full sentence replies. Cues may be given by a nod or a shake of the head.

Teacher	Student
¿Le gusta escuchar el radio?	Sí, me gusta escuchar el radio. or No, no me gusta escuchar el radio.

Cued responses require specific information in the responses and normally require full sentence replies. Information necessary for answering is provided in a cue by the teacher just before the question.

Teacher	Student
(en la escuela) ¿Donde está su hermano?	Mi hermano está en la escuela.

Free responses are drills in which questions are phrased in such a way that students are able to formulate their own answers by using previously learned constructions and vocabulary items.

Teacher	Student
¿Qué tiene Ud. que comprar?	Tengo que comprar flores para mi abuela.

Translation Drill. The function of the translation drill is to teach an idiomatic expression or a construction which differs substantially from the corresponding English. These drills are different because they are cued in English equivalents and may change considerably, however, the foreign language pattern always remains the same.

The teacher begins the drill with a repetition of the frame utterance. He then gives the English cue, expecting an immediate and automatic response from the students. In order to insure an idiomatic equivalent type of response rather than a word translation type of response, it is necessary to conduct this drill rapidly.

Teacher	Student
Está cansado de trabajar.	Está cansado de trabajar.
He is tired of studying.	Está cansado de estudiar.
He is tired of reading.	Está cansado de leer.
He is tired of waiting.	Está cansado de esperar.
He is tired of writing.	Está cansado de escribir.

Effective Procedure for the Conduct of Pattern Practice

The teacher always models the drill, showing what kind of substitution or transformation is expected. Then he gives the cues and calls for choral response of the correct substitution. He often repeats the answer in order to correct pronunciation and intonation as well as structure. He should be careful not to overemphasize the key word in the structural substitution as incorrect intonation is likely to result. Once the students have control of the pattern, the teacher moves on to individual performance, reinforcing the pattern occasionally with choral repetition. When an individual makes a mistake, he is corrected with the entire class and then asked to respond again individually.

It takes considerable practice before most students make automatic changes or substitutions. Initially it is advisable to demonstrate the technique by doing some drills in English. The use of gestures can help elicit the correct form of the foreign language.

Drills are practiced repeatedly until the students' responses are automatic.

Generalizations

The teacher must be sure that the students understand what they have been doing in the structure drills. After a particular drill has been thoroughly learned, the teacher identifies the grammar point and summarizes orally the changes which have occurred.

During the pre-reading phase of instruction the students are asked to focus their attention solely on the changes in sound.

When the class begins to read, the teacher goes over the generalizations in class, but without additional explanation.

Timing in Learning Basic Structures

It is normally desirable to avoid a formal grammatical explanation in answer to a student's question concerning meaning. The teacher will find that if sufficient drill has been conducted on a particular structure pattern, it should not be necessary to give the students an exhaustive explanation because the drill itself should make an additional explanation unnecessary.

Often the fact that an explanation is asked for could indicate that the student has not yet had enough habit-forming practice.

The teacher resists the temptation to tell all he knows about a specific grammar point because time should not be taken away from the necessary practice in Spanish for a discussion in English about Spanish. Going into a lengthy English explanation would involve postponing practice and slowing down the whole pace of the course. At this time it is important to concentrate on practice rather than explanation.

When students have some background in the foreign language, the teacher may bring in parallels to the sentence in order to illustrate the grammatical principle involved in the statement. It is usually much more helpful to give parallel examples of the construction in question rather than to give a ''rule'' as an answer, because it may not be truly as helpful.

The comprehensive formulation of the rules of Spanish, in the second and third year courses, is more profitable than fragmentary explanations in the first level; these fragmentary explanations would often involve a forced adaptation of English grammatical terminology to the very different grammar of Spanish.

Chapter 2

PRE-READING INSTRUCTION

Introduction to the Audio-Lingual Phase

Orientation Lesson

At this level, the first meeting should take the form of an orientation lesson, with some actual teaching of the foreign language at the end of the period, if time remains. During this first meeting, the "ground rules" should be clearly established. Students should be given a general description of the course and introduced to the objectives and activities involved in their foreign language study. The student must know what he is expected to do and not to do, and why. Spending the first class in such explanation will bring rich rewards in the months to follow.

General Rules for the Audio-Lingual Teaching Process

In general, the teacher should observe the following principles:

The use of English is relegated to a very minor role, for purposes of clarification or explanation. If English is used, it is used by the teacher, never by the student, who is primarily a hearer of Spanish.

Choral repetition should be used in every class, followed by verbal exchange between students.

Variety in the class is indispensable, provided there is sufficient repetition and emphasis concerning new learning.

Students should never be asked to guess what is right or be expected to invent the new language.

All areas of behavior in the new language must be modeled by the teacher.

If the book is to be used, it must always follow the part of the class conducted without books, never precede.

If there is to be a written exercise, it should be at the end of the class, but in order to increase learning, it should be announced at the beginning that a written exercise will follow.

The student should be informed of the following facts:

> Communication by language is the most ancient form of communication.
>
> Language is our first means of communication in childhood.
>
> Language is primarily speech. People talked for thousands of years before anything was written down. Written and printed words are symbols for sounds and are quite a recent invention. There are still many languages which are spoken in today's world, but which have never been codified into a written or printed form.
>
> During the pre-reading phase of instruction, the students will concentrate on a new sound system and the use of some basic grammatical patterns. The primary aim will be to form correct speech habits. The students will concentrate on memorizing dialogues by listening and repeating after a model. The speech they will hear will be authentic, standard speech, spoken at a normal rate of speed.
>
> During the pre-reading phase no books or other printed materials will be distributed.
>
> To learn a foreign language means to learn how to listen, to speak, to read, and to write the foreign language, in that order. Therefore, how much they will learn will depend upon their active participation.
>
> Since language learning involves the development of new habits, they will not be concerned with solving problems, but with imitation, practice, and correction.

Dialogue

The dialogue is the most appropriate format for the teaching of spoken language. Speech is presented in its normal function through a series of situations set forth in dialogue between two or more people. Thus, the students are placed at the conversational level immediately, for every utterance involved represents authentic conversation. In turn, they can learn to apply it at once.

Linguistics emphasizes that language is used first of all for conversational purposes, and that when humans speak, it is normally in utterance and dialogue form, with two or more people in a give-and-take conversational situation.

The dialogue has other advantages. Besides being an exchange between two people about a given situation, it is deliberately student centered. If the student becomes involved in the situation, he will become involved in the language and enjoy using it. Thus, language is something which will be part of his experience and will be meaningful to him.

The language used in the dialogues for student learning is the natural speech for a given situation. It does not avoid idiomatic expressions.

In the beginning, dialogues should be limited in length, perhaps to six or eight utterances. There is a limit to how much material the student can be expected to memorize.

Another advantage of the dialogue is that it contains a backlog of basic sentences containing a wide range of high-frequency form patterns which can be extracted from the context and used later as model sentences for pattern practice exercises.

More specific class directions are also given. The students will be encouraged to speak loudly and clearly when repeating. They will be told that the teacher is the model in class; recorded material, outside of class. Hand signals will be explained. The students will be told that in class they may use no English, though they occasionally hear it. A few minutes for questions in English by the students may be set aside at the end of the class period.

The end of the orientation lesson is a good time to assign foreign names to the students. Assigning foreign names prevents breaking the flow of the foreign language, provides some early practice in pronunciation, and lends a sense of pride to the students.

Presentation of the Dialogue

Ground Rules

Since learning a foreign language means acquiring new speech habits, imitation, repetition, correction, and more repetition will be the important activities in the classroom. In order to insure a smooth flow of classroom activities, it is a good idea at this time to lay a few ground rules concerning the ways in which responses will be cued by the teacher. The teacher should be careful to use the same cues to signify the same responses throughout the course. Certain gestures may be used to signal such responses as single repetition, double repetition, (e.g., raising two fingers), choral drill, listen only, listen and repeat. These signals will vary with each teaching personality, but once a cue is selected to signal a given response, it should not be used to signal any other response. Additional information on this may be found in the section on hand signals, Chapter 3, entitled "Suggested Devices for Eliciting Responses."

Exposition

The meaning of new dialogue lines may be established through a number of techniques, such as gestures, paraphrase, intonation, the use of visual props, and English. If the dialogue is first presented in English, it may be done in either of two ways:

by paraphrasing the dialogue
by giving an idiomatic equivalent of the Spanish.

The teacher should adopt the technique of presentation (or combination of techniques) best suited to his own situation. Whatever technique is utilized, it is imperative that meaning be clearly established so that the students will be able to use the words and expression in other contexts. The teacher should be sure to use the same gestures and facial expressions in giving the exposition as will be later used in the Spanish presentation. Eventually the gestures will be dropped, when they are no longer necessary to cue the student.

The Use of Realia

Any necessary realia should be prepared beforehand and be ready for use. The teacher may wish to use stick figure drawings, puppets, magazine illustrations, detailed wall charts, portable objects, or commercial flash cards. In particular, the teacher is referred to the "Visual Kit to Accompany Curriculum Guide for Spanish, Grades 7-12" developed by the Department of Curriculum Development for use during the pre-reading period of instruction. Through NDEA, each school with a Spanish program has been sent a set of these sketches. This kit is listed in Chapter 27, "Resources."

Foreign Language Presentation

After the exposition, the whole dialogue is presented in the foreign language two or three times. The same realia, gestures, and facial expressions will be used in the Spanish presentation as were used in the English exposition.

It is very important to train the students to listen. The teacher should emphasize the value of having students watch the teacher as he mouths the words. When the teacher observes that the students are following easily and some of them are beginning to move their lips, he knows that they are ready to begin choral repetition.

Since any dialogue is too long for learning in one class session, the teacher will divide a given dialogue into smaller teachable sections and start drilling the first section. The teacher should be reminded that a dialogue is taught in bite-size doses. There is always tomorrow. One cannot teach a whole dialogue in one or even two days. Usually, no more than three or four lines are presented each day, but these lines are thoroughly drilled and practiced.

The teacher separates utterances into short sequences for repetition, and, once learned, these partials are joined for full statement. The teacher walks around the room as he models the sentence four or five times so that all students can see and hear him. If students find difficulty in pronunciation, the teacher should break the words down into syllables for easier repetition; but he should also be sure to put the words back together again and back into sequence so that students have the impression of whole meanings rather than isolated vocabulary items.

An efficient technique to use here is that of the backward build-up, which simply means to begin drill from the end of a syllable or word sequence rather than from the front.

Immediate and thorough corrections are of the utmost importance. When a mistake is made, correction should follow immediately. Choral repetition of the correction is followed by a few individual responses by various students, including the one who has made the error. In this way, the student making the mistake will have the psychological advantage of not feeling that he is the only one in error. If a student persists in making the same mistake, a bit of outside help after class is in order.

Drill Techniques

There is a variety of drill techniques available for use by the teacher. The effective teacher will vary the types of drills within each class period as well as from day to day. This technique will keep the students alert and lend an active tone to the class. A well-planned lesson will give the students confidence and will insure systematic and effective foreign language learning.

There are several types of response which may be used:

full-choral, in which the whole class plays the role of speaker

half-choral, in which one-half of the class plays the role of the first speaker, the other half of the second

chain drill, in which students practice question-answer or statement-rejoinder pairs in chain fashion

single repetition, in which students repeat once the utterance modeled by the teacher

double repetition, in which students repeat the utterance twice in rapid succession, thereby impressing the language pattern on their memory (Double repetition should be used only after students have established good control over a language pattern.)

reverse role, in which student and teacher exchange roles (The teacher says, "Ask me that question," thereby giving the student practice in another person.).

Dialogue Adaptation

This is a way of personalizing the elements and situation of the dialogue and relating what has been learned to the experience of the student. As soon as a line of dialogue has been adequately drilled, questions may be phrased within the limits of his known vocabulary and structure in order to get him to talk about his own situation.

The dialogue adaptation is composed of questions and answers in which no new vocabulary or structure is presented. Already learned material is re-entered in freer, more personal contexts. In this way, dialogue adaptation speeds the learning of the basic dialogue and provides for reinforcement of meaning.

It is important for the students to realize that several answers are usually acceptable for each question. To illustrate, the teacher asks a question or two at the beginning and answers each one with two or three replies.

When the question-answer pattern is set, the question should be asked of a more able student, then of several other students. At the early stages, it may be necessary to prompt the student. Once the meaning is clear to all the students, a chain drill could follow in which the question-answer sequence is repeated several times.

High quality performance is always expected. The teacher strives for speed of response, correct pronunciation and intonation, and automatic structure changes. Good judgment is used in correcting errors. Too frequent pausing on fine points slows up the exchange.

Directed Dialogue

The directed dialogue is a controlled conversation between two students, prompted by teacher directions. It is a means of recalling, reinforcing, and recombining the content of the basic dialogue. No new material appears in this exercise. It is a practical exercise because it provides the practice necessary in developing an awareness of, and automatic responses to, changes in form made necessary by a change in person.

The purpose of the directed dialogue is to redirect and combine previously learned structures and vocabulary in different ways. It serves as a transition technique from the repetition of a memorized dialogue to personal reaction and freedom of expression. It is designed to be directed conversation rather than free conversation. It is controlled conversation, stimulated and guided by the teacher.

Directed dialogue is one of the most demanding exercises for both teacher and students. In presenting the directed dialogue, the teacher should have the directions thoroughly memorized so that he can give them consistently and unhesitatingly. The student must have such control of the structure that he can make the appropriate changes as well as retain the meaning content of the phrase. Thus, he is required to listen attentively in order to be able to understand the directions and to restate the sometimes complicated utterances in his responses.

Various techniques may be used in presenting directed dialogue. In order to accustom students to the directed dialogue procedure, the teacher may call two students to the front of the room. Using the students' own names, the teacher stands beside one student and says the exact words that he expects the student to use in response to his command. The student repeats these words. The entire class then repeats them. The teacher then follows the same procedure while standing beside the second student and giving him the exact response. This is practiced several times. When the students are ready, directions are given to the same students, and responses are elicited without any prompting. The same directed dialogue should then be repeated with several other pairs of students.

Another technique begins with choral repetition and then follows this up with directions to individual students. When students have had sufficient practice, the teacher may give all the directions at once, leaving the students on their own. After sufficient practice with a particular segment of directed dialogue, students may be able to perform without further directions.

Because this is a difficult exercise, the teacher may give some examples in English to make the procedure clear. Each directed dialogue should be practiced until the students are able to carry on the conversation after the initial command.

As facility in manipulating the language increases and as the language in the basic dialogue becomes more complex, the length and difficulty of commands in directed dialogue will increase.

Conversation Stimulus

This exercise puts the students on their own. They are presented a familiar situation and asked to react to it verbally through free, non-directed conversation. Since the situations are familiar, the students are encouraged to converse freely, and to develop a given situation in any direction they wish, within the limits of their present learnings. This exercise calls for thorough mastery of the material on the students' part as well as for imagination. The students should be encouraged to recall familiar vocabulary and expressions and to recombine familiar material in communicating their reactions. They should be cautioned not to try to invent original statements.

In presenting a conversation stimulus the teacher gives the situation in Spanish. The teacher may make some suggestions to the students by recalling possible expressions or pointing out directions that the conversations may take. The teacher then restates the situation.

Supplementary Material

Under this category falls that meaningful material of high frequency which can be learned apart from the dialogue as such. Its principal value lies in the fact that it helps create a Spanish atmosphere and helps to stimulate student interest. It broadens student vocabulary. The teacher is advised to be careful in choosing vocabulary items for supplementary material. Remembering that his main objective is to develop control over structure and not to build up an enormous vocabulary, he will be careful to avoid excessive building up of vocabulary by identification. Vocabulary is most useful when it is presented in meaningful utterances.

The following may be included under supplementary materials:

greetings
routine classroom commands
numbers and expressions useful in arithmetic problems
days of week
months of the year
special Spanish expressions.

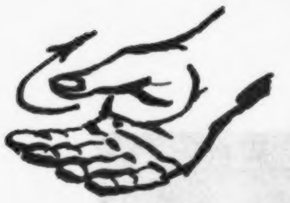
Chapter 3

SUGGESTED DEVICES FOR ELICITING RESPONSES

It is helpful and time-saving to have the teacher work out a set of hand signals to indicate which students are to respond and how they are to respond. A definite motion is to be decided upon to produce a particular response. The teacher should be consistent in using these signals so that the same motion will always result in the same type of response. This procedure will eliminate confusion on the part of the students, and drill practice will be uninterrupted by constant explanation in English.

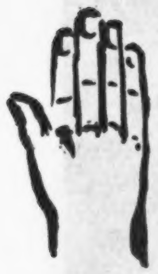
The following hand signals are examples. The signals have been sketched as viewed by the teacher.

Eliciting a Full-Choral Response



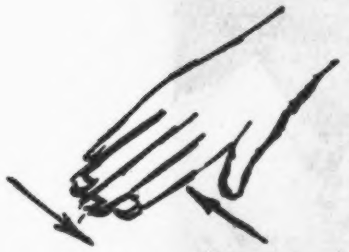
The teacher's arm is extended out to the class. The open hand with palm facing the teacher is swept up and over toward the teacher.

Modeling the Sounds



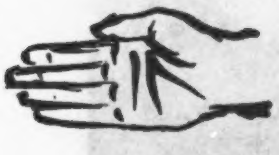
The open hand with the palm facing the class is slightly raised. The students listen while the teacher models the sounds.

Eliciting a Half-Choral Response



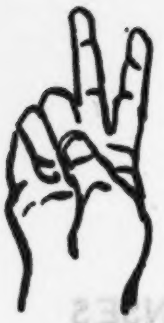
The teacher makes a sweeping motion with the hand over that half of the class that is to respond.

Eliciting a Row Response



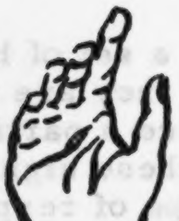
With the hand held straight out, the teacher indicates which row is to respond.

Calling for a Double Repetition



Two fingers are held up to show that students are to reply twice in succession.

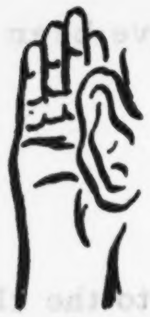
Eliciting an Individual Response



The arm is stretched toward the student who is to respond. The index finger is slightly extended. The hand is then cupped and brought toward the teacher.

Calling for a Louder Response

(This signal has been sketched as viewed by the student.)



The teacher's hand is placed behind the ear. Then the teacher calls for a response.

A hand behind the ear calls for a louder response.

Chapter 4

TEACHING AT LEVEL ONE

The Importance of Using Class Time Effectively

Organization of Lesson Plans

In the audio-lingual method, it is imperative that the use of class time be well planned. It is a waste of both teacher and student time to "play it by ear." This calls for specific and well organized lesson plans. Before beginning a new unit of material the teacher studies it carefully and breaks it down into weekly segments and then into daily lesson plans. Each class period is well planned so that the teacher will be able to lead the class from one exercise to the next with confidence and ease.

Students need to feel that the teacher has a plan in mind and that he is moving toward some predetermined goal. His objectives should be clear to himself and the students.

Every drill and exercise should have a raison d'être and evolve logically from the previous one. Careful planning enables the teacher to use a variety of techniques and to make a smooth transition from one to the other.

Time Allotment and Variation in Lesson Planning

Variation in lesson planning is necessary not only within each class period but also from class to class. The teacher should not always proceed according to the same outline. The progression of exercise should be varied yet closely related. In this way, provision for systematic reinforcement is made and student interest is retained.

Attention to the following two points will help maintain student attention and interest:

> If new material is introduced at the beginning of one class period, it may be introduced in the middle of the next class period.
>
> Some new element or variation of previously learned material should highlight each class period.

The following time-table is suggested as an example of how time may be allotted to the various activities scheduled in forty minutes of audio-lingual instruction during the period of pre-reading instruction:

Suggested Time Allotment for a Class Period

Activity	Minutes
Warm-up	3-5
New dialogue	8-10
Pronunciation drills	3
Supplement plus dialogue adaptation, directed dialogue, recombination response drills, or conversation stimulus	5-10
New structure drills	5-10
Review dialogues or drills	5
Re-entry of new dialogue or drill	5
Student question period in English	3

Class Procedure

Each class should be planned to include practice on both new and old material.

The first three to five minutes of the class period should consist of a warm-up using questions and drills on material over which students have complete control. The use of familiar material gives the class confidence. The warm-up provides an immediate transition to the foreign atmosphere and prepares the students mentally and emotionally for language learning. It is important to establish a rapid pace during the warm-up because it is this activity which sets the tone for the remainder of the class period. Most of the questioning during the warm-up is between the teacher and individual students. There is little emphasis on choral repetitions or answers, except occasionally, for the sake of correction or reinforcement.

Ten to fifteen minutes are spent on new material, either some new dialogue or a new structure, but not both. If a new dialogue is introduced in a lesson, new structure is not introduced in the same lesson.

Five to ten minutes are spent on dialogue adaptation, directed dialogue, or conversation stimulus from the same unit.

Some supplement adds variety and interest. This should not be overdone; fifteen minutes should not be spent counting to one hundred.

Some structure drills of each type should be included. These should move quickly, smoothly, and logically.

Material from previous units should be reviewed on a systematic and long-range basis.

Once reading and writing have been introduced, some practice in these skills--approximately ten minutes--should be included in each class period. Emphasis is still on the audio-lingual aspect of learning.

Procedure for the First Day of Class

At the first meeting, it is necessary to orient the students to the purpose and techniques involved in learning a foreign language as well as to the objectives and methods to be used in the course. Though every teacher realizes that he will need to bring this to the students' attention frequently during the year, a careful orientation in the beginning helps the student to understand what he is to do.

Language is, first of all, speech. People spoke for many thousands of years before writing anything. The printed form of language is quite recent by comparison.

Language is learned through the acquisition of the fundamental skills of listening, speaking, reading, and writing, and in that sequence. Any skill involves a set of habits. Habit formation demands imitation, practice, correction as needed, and more practice.

Success in learning Spanish will depend upon the amount of student participation in learning activities. Thus the quality and amount of practice which the students are willing to do will greatly determine the extent to which they will learn the language skills.

Since listening and speaking come first, no books or written material will be needed during the introductory period of several weeks.

The students' first aim will be to establish control over the new sound system. To achieve this, they will be limited to speaking only Spanish in the classroom. (They will hear English only on necessary occasions.) Students will learn dialogues and work with pronunciation and structure drills.

Because learning the spelling of a language may be difficult, it is important to have a thorough grasp of the sound system. This is the reason there will be a delay before the written symbols are introduced.

The teacher will serve as the model to be imitated in class. Outside class, tapes and records will provide the model.

The teacher is the drill conductor in class.

From the very beginning, students will participate in the use of the language.

Students may think that the language they are hearing is spoken too fast. They must be told that they are hearing Spanish spoken at normal speed, even though it seems fast at first. The teacher should not slow down for them.

Presentation of Spanish Names

During the orientation session, Spanish names should be assigned. This may be done in conjunction with an expression of introduction. In this procedure, the teacher elicits three or four times the repetition of the expression me llamo. After several full-choral repetitions, the teacher will give the expression again, this time followed by his own name, as Me llamo Ricardo Ross. Thus he begins by modeling his own name before assigning Spanish names to his students.

He may then follow with the expression, ¿ Cómo se llama Ud.? After sufficient practice with this expression, the teacher may use it as a cue as he calls upon individual students to perform. The teacher may begin by stating in Spanish the name of the student to be called, thereby permitting this Spanish version of the name to serve as a cue for the student's repetition in Spanish. For example, the teacher may say, Enrique, me llamo Ricardo Ross. ¿ Cómo se llama Ud.? The student will reply, Me llamo Enrique.

Practice between students should be begun through the teaching of the familiar form, ¿ Cómo te llamas?

The assigning of a foreign name to each student is considered a good technique. The students start immediately to practice the foreign sounds and in subsequent classes, the flow of the language is not interrupted by the use of English names.

If a student has a name which does not readily lend itself to a Spanish version, the teacher might suggest a suitable name beginning with the same initial letter as the student's American name.

The first day may end with some drill on the expression Adiós.

Procedures for the first five days of class follow the sample unit.

MODEL UNIT FOR LEVEL ONE

EN CASA DE JUAN

Basic Dialogue

Roberto: Buenos días, señora.
Sra. García: Buenos días, Roberto. ¿ Cómo estás?
Roberto: Muy bien, gracias. ¿ Y usted?
Sra. García: Muy bien, gracias.
Roberto: ¿ Está Juan?
Sra. García: Sí, está en el jardín. Voy a llamarlo. Juan, Roberto te busca.
Juan: Voy en seguida. Dile que me espere un momento.
Sra. García: Juan viene en seguida. Espéralo, por favor.

Supplement

Buenos días, señor. ¿ Cómo está usted?
Buenos días, señora.
Buenos días, señorita,
Hasta luego. Adiós.
¿ Y tú?

cero, uno, dos, tres, cuatro, cinco, seis, siete, ocho, nueve, diez.

Uno y uno son dos.
Cuatro menos uno es tres.

el libro, el cuaderno, el lápiz, el papel, la mesa, la silla

Dialogue Adaptation

Teacher	Student
¿ Cómo está Ud.?	Muy bien, gracias. ¿ Y Ud.?
¿ Está Juan?	Sí, está.
¿ Está en el jardín?	Sí, está en el jardín.
¿ Está en la clase?	No, no está en la clase.

Directed Dialogue

Teacher	Student
Miguél, pregúntele a Pedro cómo está.	Pedro, ¿ cómo estás?
Pedro, diga "muy bien, gracias" y pregúntele cómo está.	Muy bien, gracias. ¿ Y tú?
Luis, pregúntele a Enrique si está Juan en el jardín.	Enrique, ¿ está Juan en el jardín?
Juan, contéstele que está en el jardín.	Está en el jardín.

Repetition Drill I Verb buscar

Teacher	Student
Yo busco el libro.	Yo busco el libro.
Nosotros buscamos el libro.	Nosotros buscamos el libro.
Tú buscas el libro.	Tú buscas el libro.
Ustedes buscan el libro.	Ustedes buscan el libro.
Usted busca el libro.	Usted busca el libro.
Ustedes buscan el libro.	Ustedes buscan el libro.

Repetition Drill II Verb estar

Teacher	Student
Yo estoy en el jardín.	Yo estoy en el jardín.
Nosotros estamos en el jardín.	Nosotros estamos en el jardín.
Fernando y yo estamos en el jardín.	Fernando y yo estamos en el jardín.
Tú estás en el jardín.	Tú estás en el jardín.
Usted está en el jardín.	Usted está en el jardín.
Ustedes están en el jardín.	Ustedes están en el jardín.

Item Substitution Drill I

Teacher	Student
Buenos días, señora.	Buenos días, señora.
__________, señor.	Buenos días, señor.
__________, Alicia.	Buenos días, Alicia.
__________, Pedro.	Buenos días, Pedro.
__________, señorita.	Buenos días, señorita.

Item Substitution Drill II

Teacher	Student
Busca el cuaderno.	Busca el cuaderno.
________ libro.	Busca el libro.
________ lápiz.	Busca el lápiz.
________ mesa.	Busca la mesa.
________ silla.	Busca la silla.

Person-Number Substitution Drill

Teacher	Student
Nosotros estamos bien.	Nosotros estamos bien.
Yo ________________.	Estoy bien.
Tú ________________.	Estás bien.
Ud. ________________.	Ud. está bien.
Anita y yo ________.	Anita y yo estamos bien.
Ustedes ________.	Ustedes están bien.

Response Drill

Teacher	Student
¿ Está Ud. en la clase o en el jardín?	Estoy en la clase.
¿ Busca Juan el libro o èl lápiz?	Busca el libro.

Number-Substitution Drill

Teacher	Student
Ellos están en el jardín.	Está en el jardín.
Nosotros estamos en la clase.	Estoy en la clase.
Uds. están en casa.	Ud. está en casa.
Tú estás bien.	Uds. están bien.

Replacement Drill

Nosotros estamos en la clase.	Nosotros estamos en la clase.
________ el jardín.	Nosotros estamos en el jardín.
Carmen y Luisa ________.	Carmen y Luisa están en el jardín.
________ la casa.	Carmen y Luisa están en la casa.
Tú ________.	Tú estás en la casa.

Procedures for the Second Day of Class

Warm-up (3-5 minutes)

The teacher greets the class with "Buenos días". (buenas tardes)

The student's reply should be "Buenos días, señor Ross". (señora, señorita

The teacher continues with "Me llamo Ricardo Ross".

Then the question ¿ Como se llama Ud.? is directed to a student. If the student does not understand, the question should be repeated and the answer whispered by the teacher. The question is then repeated. An example follows:

> "Me llamo José." (in a whisper)
> Then, "¿ Cómo se llama Ud.?"

The Dialogue (New material--10-12 minutes)

The student's first acquaintance with the dialogue is through the exposition. The teacher will paraphrase or give the idiomatic equivalent in English.

Preparation

The teacher will have prepared beforehand the following realia: Illustrations of two teen-age boys and a woman. (The teacher is encouraged to use the illustrations included in the Visual Kit to Accompany Curriculum Guide for Spanish, Grades 7-12.

English Exposition

The teacher gives an idiomatic equivalent of the dialogue in English. The meaning of the dialogue is conveyed in this way. In giving the exposition, the teacher must be sure to use the same gestures and facial expressions that he will use later with the dialogue presentation in Spanish. These same gestures and facial expressions may be used later to cue responses. If different gestures or expressions are used to mean the same thing, it will confuse the students. By way of an exposition, the teacher might say something like:

> Roberto Pérez goes to visit his friend, Juan García. Mrs. García meets him at the door. Roberto says, "Good-morning," shaking her hand. Mrs. García says, "Good-morning," and asks him how he is. He tells her that he is fine and asks her how she is. She tells him that she is well. Roberto asks if Juan is at home. Mrs. García says that he is in the garden. She calls him. Juan answers that he is coming right away and that Roberto should wait. Mrs. García repeats this to Roberto who thanks her.

Spanish Presentation

Using the same illustrations, props, and gestures, the teacher presents the dialogue in Spanish. This is to be done two or three times. The students are to listen and watch carefully throughout.

Learning the Dialogue

The teacher begins the teaching of the dialogue by working with the first small segment of the dialogue. Only three or four lines should be taught on a single day. He models each line three or four times, walking around the room, so that all students can see and hear. When eliciting student response, he breaks down the individual line into smaller segments for easier student memorization.

Using the backward build-up, the teacher begins by asking the student to repeat the title in this way:

________________ Juan
____________ de Juan
____ casa de Juan
En casa de Juan.

Techniques to be utilized here include full-choral drill down to individual response, with single and double repetition. Calling for half-choral and row response will add variety. Hand signals are used in cueing responses. Any necessary corrections are made immediately to speed up correct learning.

The first two lines of the dialogue are then learned in the same manner. When the class has established enough confidence in handling this much, pairs of students may be called upon to come to the front of the room to do the first two lines, impersonating Roberto and Mrs. García.

It is wise for the teacher to be generous in the number of times he repeats the expressions to be learned. Since in the beginning the student does not have a visual reminder of what is still new to him, the model is his only guide. The only way in which auditory control can be established with any degree of permanence for the ear is to have plentiful repetition, a fact which may be overlooked by those who have not learned or taught in this way. Thus it becomes apparent that the tape recorder or phonograph could become an important further extension of the teacher's model at this time.

The teacher can usually judge when to make the transition from choral response to half-choral response, and finally to individual response. Since students need the security of group responses until they feel confident, the teacher should be careful not to bring in individual responses too soon. On the other hand, it is also a serious mistake to keep the choral repetitions going too long, for the students may feel inhibited when asked to speak alone. If the teacher finds that he has called for individual responses too soon, as would be apparent if students hesitate in responding, he returns immediately to the group in order not to make the individual feel self-conscious.

Pronunciation Practice

From the beginning of the audio-lingual phase, the teacher must be attentive to student pronunciation. He must watch that the students have lips and tongue in the proper position to produce the Spanish sounds in question. Drills to develop good pronunciation should be provided in the classroom with the teacher serving as a model himself. If they are available, taped drills may be used in the classroom and as reinforcement material in the listening room or laboratory. The teacher should be prepared to anticipate pronunciation difficulties. On the spot corrections and drilling need take only a few minutes.

The teacher may refer to the section on Pronunciation Drills in the Teacher's Manual to accompany Level One of the Audio-Lingual Materials.[1]

Supplementary Material

The teacher may introduce a few supplementary words or expressions. Since the class already knows Buenos días, señor and Adiós from the first day in class, it is logical and easy to build up on these and continue with a drill on Buenos días, señor (señora, señorita); ¿ Cómo está usted?; Adiós, señor (señora, señorita). These forms are also worked in full-choral and part-choral drill before calling for individual response.

Re-entry

At the end of the class period, the teacher re-enters or reviews the title and first two lines of the dialogue which have just been learned by the students. Thus, they will leave with the day's new learnings fresh in mind.

Student Question Period in English

The teacher should reserve three or four minutes at the end of the period in which the students may ask, in English, any questions which they might have on class content or routine. If this pattern is established from the very beginning, it will set the student's mind at ease if he knows he will have this opportunity before the class period is over.

Procedures for the Third Day of Class

Warm-up

The greeting Buenos días is reviewed. Students will be encouraged to reply with Buenos días, señor (señor, señorita, Gloria, Pedro). A chain drill on this greeting would serve not only to reinforce the expression itself but would also be a good way for both teachers and students to learn the name of everyone in the class.

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[1] **Audio-Lingual Materials, Spanish. Level One (New York: Harcourt, Brace and World, Inc.), 1961.**

Dialogue

The teacher reviews the lines of the dialogue already learned.

Teacher: Repitan Uds.: Buenos días, señora.
Class: Buenos días, señora.
Teacher: Buenos días, Roberto. ¿ Cómo estás?
Class: Buenos días, Roberto. ¿ Cómo estás?

A quick chain drill using these lines is useful before proceeding to the next two lines of the dialogue.

The teacher first models, then drills the next two lines of the dialogue. The devices of the backward build-up and all forms of drill from full-choral down to individual drill are used. When the teacher is satisfied with student mastery, he puts back together the first four lines of the dialogue and asks each half of the class to assume the roles of Roberto and señora García. If some students are ready and eager to dramatize the four lines for the class, they may be asked to come before the class. If not, individuals at their places may be encouraged to go through the beginning lines. If students hesitate, the teacher should be ready to prompt.

Dialogue Adaptation

When the teacher feels that most of his students have learned the first four lines, he begins the dialogue adaptation, in which the situation of the dialogue is personalized to the experience of the students.

The teacher begins by asking a student who has a good command of the first section of the basic dialogue, ¿ Cómo está Ud.? The student almost certainly will answer, Muy bien, gracias. ¿ Y Ud.? If he does not, the teacher repeats the question and supplies the correct answer immediately. Then other students are asked the same question, and finally the entire class will be asked the question. The teacher will then have one student ask another, ¿ Cómo estás? The response will be Muy bien, gracias.

Pattern Practice

The teacher conducts a repetition drill on buscar from the utterance in the basic dialogue Juan te busca. By saying Repitan Uds. the teacher instructs the students to repeat after him as many times as they hear them the sentences of the repetition drill. The teacher begins by modeling the pattern Yo busco el libro, eliciting full-choral response. He continues in this fashion throughout the remainder of the repetition drill.

The teacher may wish to begin on the same day the simple item substitution drill based on the model sentence Buenos días, señora, then in turn supplies the various cues suggested by the remainder of the exercise. If the students do not immediately understand what they are supposed to do, the teacher may begin by doing a short, easy drill in English.

Re-entry

The third and fourth lines of the dialogue and all other new learnings are reviewed a few minutes before the end of the class.

Question Period

As has already been established, the three or four minutes at the end of the period are reserved for student questions in English.

Procedures for the Fourth Day of Class

Warm-up

The teacher sets the tone of the class by a choral review of the first four lines of the dialogue.

Dialogue

The teacher continues the teaching of the dialogue by presenting lines 5 and 6 in the same fashion, as already illustrated.

As usual, use is made of the backward build-up, single and double repetition, and all kinds of choral drill down to individual response. The class may again be divided into two sections, each section taking one of the roles of the dialogue. Individuals may be called upon to dramatize the section of the dialogue already learned. They may do this in front of the class or at their places.

Drills on Pronunciation

If the class has difficulty pronouncing some items in the dialogue, for example, the name Roberto, time may be used to drill on them.

Supplement

The teacher may begin to teach the numbers from one to ten. He elicits repetition of what he says as he models the numbers. He may hold up the proper fingers as he says each number. This is done at a brisk pace. Careful attention should be paid to pronunciation as it is quite possible that the students might have picked up poor pronunciation of these beginning numbers from another source. It is best to avoid the use of flashcards in this initial presentation of numbers. The numbers should be taught out of order as well as in order.

Re-entry and Question Period

According to the pattern which the teacher is trying to establish, new learnings of the day are reviewed just before the end of the class, and a few moments are reserved at the very end for the clarification of student difficulties.

Procedures for the Fifth Day of Class

The teacher may begin the class by a fast warm-up on the numbers from one to ten. One or two simple addition or subtraction problems in which the easiest numbers are used will reinforce student learnings. If there is time, some review of the dialogue adaptation on ¿ Cómo está Ud. ? and the responses will be suitable. A review of the section of the dialogue already learned will be a good transition to the lesson proper. One or two pairs of students may be called upon to repeat the dialogue.

Directed Dialogue

Now that the students should have established sufficient command over most of the dialogue, the teaching of the directed dialogue can be begun. This may be taught as soon as the students have established firm control over the corresponding basic dialogue.

It is a good idea to go through a sample of directed dialogue in English before expecting the students to perform in Spanish, although some classes may have no need of an English run-through. If the teacher wishes to begin the directed dialogue by means of an English example, he calls two students to the front of the class. Standing between them, he directs the first student to ask a question of or make a statement to the second student. He then directs the second student to reply with an appropriate answer or rejoinder.

Taking his cue from the dialogue at hand, he may say: "John, ask Mary how she is." The student should say, "Mary, how are you?" He then instructs Mary to reply, "Very well, thanks. And you?"

If no English example is necessary with a particular class, the teacher takes the first example under the section Directed Dialogue and continues in this way:

—Juan, pregúntele a María cómo está.

John should say: —María, ¿ Cómo estás ?

The second student is instructed:

—María, dígale « muy bien, gracias » , y pregúntele cómo está.

Mary should reply: —Muy bien. ¿ Y tú?

If students have difficulty with the directed dialogue, as they usually do at first, the teacher should give the student the exact answer and expect him to repeat it verbatim.

Other pairs of students are asked to go through the directed dialogue before the class.

When facility is reached through several repetitions, the teacher may proceed to the next portion of the directed dialogue.

Pattern Practice

The structure drills already learned are first repeated. Then the teacher continues with Repetition Drill II based on the sentence from the basic dialogue, Está en el jardín. The teacher, on this day and on subsequent days, will take up the remaining drills.

If a replacement drill is introduced, the teacher alerts the students to the fact that in this drill the cues will fit into different places in succeeding sentences. The teacher should model the drill completely once or twice. Here, again, since this is a drill particularly difficult for students, he may wish to go through one sample in English. The teacher may successfully use a taped drill, if one is available, to give the students an understanding of the procedure used in a replacement drill.

Re-entry and Question Period

The new learnings of the day are reviewed, as usual, just before the students leave the class. The teacher must allow enough time to clarify any difficulties and answer any questions.

Procedures for the Sixth Day of Class

The teacher begins, as usual, with a warm-up on material previously learned. He then asks a student, ¿ Está María? The student will respond, Sí, está. The teacher can elicit a negative answer by shaking his head. He can ask the question of several students using names of students in the class.

Basic Dialogue

When the whole dialogue has been learned, various pairs of students may be asked to dramatize the entire dialogue before the class, using the same gestures and expressions which the teacher has used.

Pattern Drills

The teacher continues with any remaining structure drills, following the routine which he is trying to establish. The teacher is reminded that a new structure may be introduced as soon as the corresponding line from the basic dialogue has been practiced sufficiently. The practice of structure drills is a simultaneous process. It is not necessary to teach the entire dialogue before working with the corresponding drills.

Supplement

To add variety to his class, the teacher may interrupt work on the dialogue or drills to practice any items remaining under Supplementary Materials.

Dialogue Adaptation and Directed Dialogue

On this day and succeeding days practice is continued on these drills.

Item substitution Replacement Response	The teacher will bring in drills previously taught and continue with some new drills on this and succeeding days.

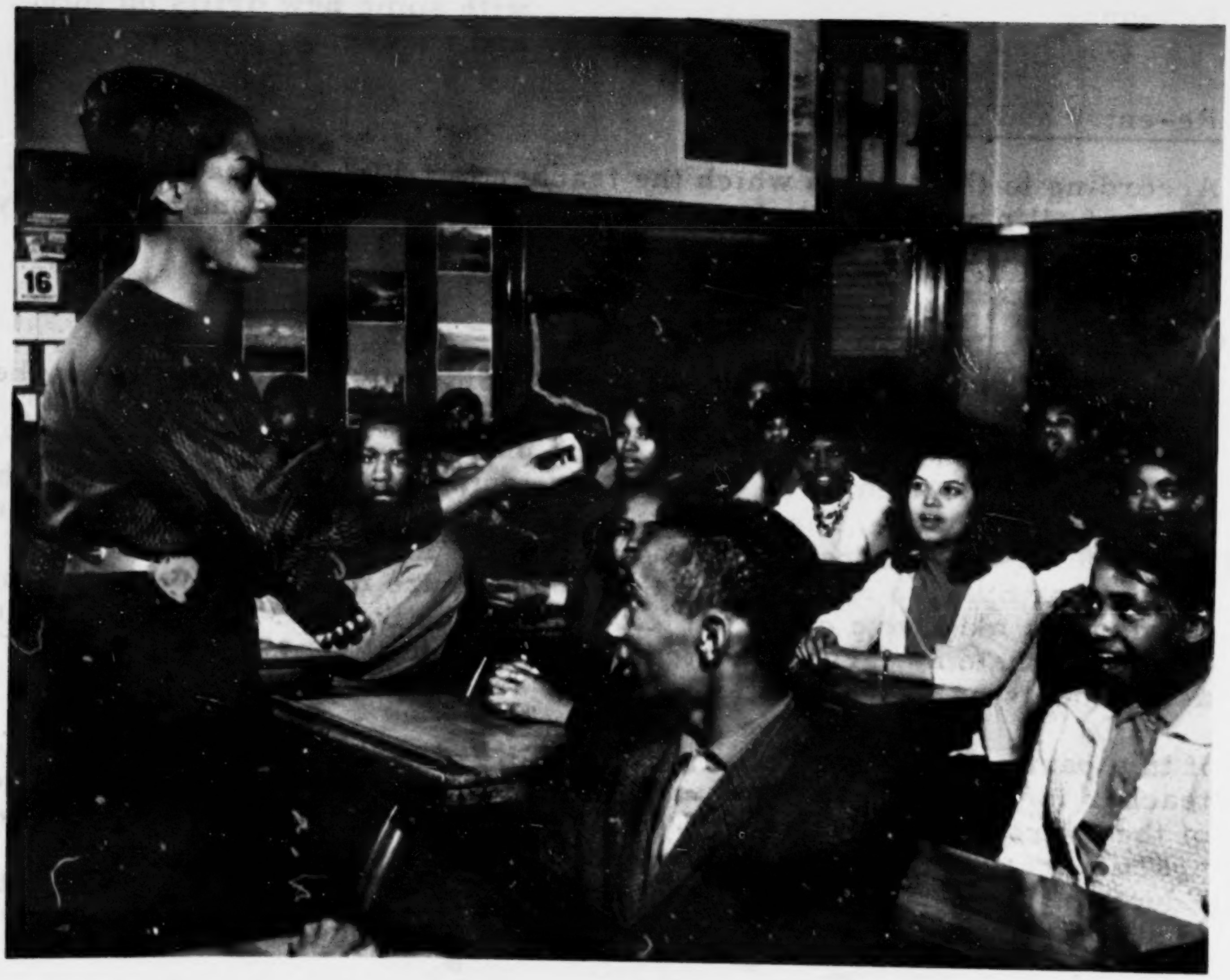
Re-entry and Question Period

According to the pattern which the teacher is trying to establish, a re-entry of all new learnings is made, to be followed at the end of class by a brief question session in English.

Tarea

For any of the days discussed in this section, brief assignments may be made based upon suggestions listed in the section entitled Homework. Since in most audio-lingual texts attention is given in early units to food items, the students may be given an assignment to bring illustrations of food items to class. These should be clear and large enough to be seen from the back of the room. A short cultural assignment on some area of Spain or Spanish America or Hispanic culture may be made. Students themselves may have questions concerning the Spanish-speaking people and their customs. The alert teacher will capitalize on this and base assignments on these questions, if they are suitable.

If in a particular school, take-home recorded material is available, the teacher is encouraged to make assignments for home listening practice of the appropriate material. (Each school has been supplied with student practice records provided through Title IV of the National Defense Education Act. Efforts are being made each year to increase the number of student practice sets available to each teacher.)



Abundant pattern practice provides a systematic way for students to acquire automatic control of the grammatical structure of the language. In oral practice a model sentence may be imitated, repeated, and varied more often than in writing, and errors can be corrected immediately.

Chapter 5

THE ORAL NARRATIVE

Recombination Narrative

The recombination narrative recombines the materials of preceding units in a new form. Some new vocabulary and slight variations in structure may appear. New words are either understood from context or made clear by means of dramatization, props, or pictures. Some may be cognates, which should present no particular difficulty. The teacher is advised to exercise caution in his treatment of cognates, in order to avoid setting up in the mind of the student a pattern of zig-zagging back and forth from Spanish to English.

It is not necessary for the students to memorize the recombination narrative, because it is an exercise in comprehension.

The teacher begins by telling the narrative twice at normal speed, interpreting with gestures and props, when necessary. Questions are then asked in order to test comprehension. At this point, it is all right for the teacher to accept one-word answers. If the class does not understand the section to which a question refers, that part of the narrative is retold.

When the teacher feels that the students understand the narrative thoroughly, the questions are asked again. This time the answers are given either in a phrase or a complete statement.

When a student gives a correct answer, the teacher should repeat the question and ask for full choral response, following this by a few individual replies. The teacher should be ready to supply the correct answer in the event that the class is unable to reply.

Once the class shows that it has understood the particular section of the narrative referred to in the question, the teacher should continue to tell the rest of the story on succeeding days, asking questions until most of the students are able to give correct and quick replies.

As soon as it is feasible, the teacher should encourage the more able students to try to ask the questions in order to add interest and variety to the classroom situation.

As a final exercise, the teacher might retell the story, leaving out parts of sentences, eliciting the completions from the students. It is very important to remember to maintain correct intonation in this exercise.

Cultural Narrative

These are more extensive narratives which replace the dialogues as units in themselves. They introduce new material, structures, and vocabulary within the context of a situation which is typical of the foreign culture.

In the presentation of a cultural narrative, much the same procedure is followed as with the presentation of a dialogue. The narrative is then paraphrased in English, using gestures, realia and props for illustration. Then the whole story is told in Spanish, using the same gestures and props.

The narrative is divided into workable sections, to be covered on separate days. Each individual section of the story is told several times. The class repeats each sentence a few times. Some of the longer sentences will have to be broken up into partial utterances. The first few questions are asked as soon as the students have practiced enough of the narrative to provide the answers. Individuals should be encouraged to reply if they can. Repetition by the class should follow. If no one is able to reply, the students should repeat that section of the narrative. The questions are then asked again, with prompting of the answers by the teacher, if necessary.

When all questions on a particular section can be answered quickly and easily by the class, the teacher may go on to the next section. A daily review of previous questions and answers should precede drill on the new section.

Chapter 6

THE TRANSITION TO THE WRITTEN WORD: READING AND WRITING

Once the students have acquired audio-lingual control of the sound system, the reading and writing skills are introduced. In the transition to reading, the ear guides the eye. For a long period, the written form will serve to recall to the student what he knows audio-lingually.

At this time the control of correspondences between sound and letter is most important. If there is a close fit in sound-letter correspondences between the spoken and written language, it is possible to pass from the audio-lingual stage to the initial visual-graphic stage with relative ease. In Spanish, as in English, a limited number of symbols is sometimes used to represent a variety of sounds. In the acquisition of the short-range reading and writing skills, the control of sound-letter correspondences will require extensive practice in responding to sounds in terms of letters and to letters in terms of sounds.

The variety of skills which must be developed has been extensively treated in the Reading-Writing-Spelling Manual,[1] which is a supplement to the Teacher's Manual of the Audio-Lingual Materials, Spanish, Level One. In the pages which follow, various references will be made to this informative manual which presents an authoritative statement of the problems, procedures, and techniques which the teacher may use in this important stage of language learning. The material in the manual was developed by a team of specialists working in cooperation with the Modern Language Materials Development Center.

Rather than to repeat verbatim long sections from the Reading-Writing-Spelling Manual, teachers are asked to refer to specific pages in this book for assistance in this stage of language learning. Teachers are also urged to read and utilize the entire Manual.

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[1] Reading-Writing-Spelling Manual, Supplement to the Teacher's Manual, Audio-Lingual Materials, Spanish, Level One. (New York: Harcourt, Brace, & World, Inc., 1962).

The Role of Interference

As in the development of the listening comprehension and speaking skills, interference from the native language is in operation in the development of the reading and writing skills.

Interference from English is especially strong at this time because of the fact that English and Spanish use the same letter symbols. Students who have long-standing habits of responding to these letter symbols in terms of the English sound system must now learn to respond to the same letter symbols in terms of the Spanish sound system. Suggestions for minimizing this interference may be found on pages 1 through 5 of the Reading-Writing-Spelling Manual.

Basic Objectives

Early presentations, exercises, and drills must be directed toward the achievement of certain basic skills:

spelling, which includes both saying aloud the letters which form the word and, in writing, making the proper choice of letters

reading, which here refers to the pronouncing of words and sentences aloud.

Long-Range Objectives

The achievement of the basic objectives prepares the student for the development of these skills:

rapid reading for comprehension

free composition for individual expression.

A discussion of both the basic and long-range objectives may be found on pages 5 through 9 of the manual.

Points to Remember

It is well to remember that:

Knowledge that certain sounds are represented by certain letters cannot of itself bring about active control of such correspondences in practical reading and writing situations.

Responses to print, as responses in writing, are also matters of habit and, again, acquired only through extensive practice.

Through audio-lingual instruction we not only impart the audio-lingual skills but we simplify the task of acquiring the mechanics of reading and writing.

Reading and writing skills still need to be explicitly taught; children are not expected to learn to read and write their own language by themselves.

Reading and writing skills are complementary to each other and mutually reinforcing.

Continuation of Audio-Lingual Activities

Transition to the visual-graphic phase of instruction does not mean that audio-lingual activities are discontinued or relegated to a secondary role. On the contrary, audio-lingual activities will continue to take up the bulk of class time.

Survey of Drills

A listing and discussion of the types of drills to be used in achieving the basic skills may be found on pages 10 through 13 of the manual. Specific lessons with actual reading and writing drills may be found on pages 15 through 70. The types of drills included are:

- presentation of the names of the letters of the alphabet

- spelling drills

- reading drills
    - mass association practice
    - interference drill
    - graphic minimal pairs
    - graphic representations of difficult sound contrasts

- writing drills
    - copying of familiar material
    - dictation
    - responses to written stimuli.

Transfer of Learning

The teacher must not expect too much transfer of learning in regard to unfamiliar material in the early stages since the association of sounds and their written representations is precisely what the student should be learning. In each learning situation the student learns to respond only to the particular stimulus used. It is hoped that the cumulative result of practice in many such individual stimulus-response situations will be first the association of sound and letter. Ultimately the student should acquire the association of word and sentence appearance with word and sentence sound.

Introduction to Reading

In general, reading should be introduced when students have sufficient control of the sound system and mastery over basic speech patterns and certain basic vocabulary items. The teacher will decide the exact moment for the introduction to reading.

In the initial stages, reading should deal primarily with materials which have been mastered orally. Emphasis will be placed on the recognition of familiar patterns. Since the teaching of reading, once introduced, must proceed in a systematic and consistent manner, a portion of each class period should be set aside for reading.

Since students will be reading familiar material, the teacher will have to watch carefully that they are really reading and not just reciting from memory. The teacher should be aware of the need to correct student pronunciation in oral reading, in order to maintain the standards of proficiency established during the audio-lingual phase.

In the early stages, various types of choral reading serve as a preliminary step to eventual silent reading. Oral reading helps to establish good habits of pronunciation, intonation, and rhythm.

Suggested Procedures for the Transitional Period

There are several ways of introducing students to the reading of material already in audio-lingual control. The introduction to reading may be done in this way:

> The teacher reads a dialogue or narrative to the students while they follow their own copy with their eyes. (Alternatives to this might be to project the material on a screen by means of an overhead projector or have it under a map on the board, to be uncovered at the proper moment.)
>
> The teacher reads a single line from the dialogue or narrative. The students read the same line in chorus, observing the relationship between the sounds and their corresponding written symbols. The same line is then read by different groups of students, half of the class, a single row. New sentences are added until the first half of the dialogue or the first part of the narrative is complete, with the use of the above technique.
>
> Two groups of students read the parts of the dialogue or one of two groups reads the narrative.
>
> Individuals read the dialogue or narrative.
>
> The teacher puts isolated sentences on the board and has the students read them both in chorus and individually.

In order to encourage students to concentrate on the individual words rather than to recite from memory, the teacher may have them read sentences in reverse.

Additional Techniques

It is suggested that the teacher vary the use of techniques to provide a change of pace from one class session to the other and within the class session itself. Since the main emphasis is still on the acquisition of audio-lingual skills, about ten minutes per class period should be devoted to the development of the reading skill, once this skill has been introduced.

Rapid presentation of flash cards will help the student recognize words quickly and to respond without hesitation.

A series of words written on the board in random order may be read by the student in chorus and individually.

Words containing similar sounds may be grouped together to point out the consistency of the symbol representation of the sound system.

Question-answer practice may be added to the content of the reading selection. This helps to maintain the audio-lingual skills. Students may read the answer from the written selection.

There may be some limited practice of introducing familiar sounds in the context of unfamiliar written words.

The Reading and Writing Skills at Higher Levels

Even at higher levels, the audio-lingual skills continue to be stressed. There is a major change only in terms of the relative proportion of time allotted to the visual-graphic and audio-lingual skills. Beginning with the second level, reading, (which will continue to be presented first to the ear) and writing will receive increased emphasis.

Suggested Procedures

As reading skill progresses, students will read aloud the selection under consideration until there are no pronunciation difficulties. The teacher continues the practice of reading a selection aloud first to avoid student pronunciation difficulties which might occur due to new word order. Eventually, after just one reading by the teacher, students may be able to read entire sections with no difficulty.

Through the use of basic sentences containing the new structures to be learned, students are prepared for the reading selection. All major difficulties should be clarified ahead of time, and only a limited number of words should be committed to memory for recall.

At the second level, reading will continue to consist of the reading of dialogues and narratives. These will, however, become more complex and elaborate. The tendency will be to work with longer prose selections.

The Third and Fourth Levels[2]

At the third and fourth levels, reading becomes the most important component of the foreign language program. Reading takes up to forty percent of the time at the third level and even more at the fourth level.

The aim at these levels is to develop proficiency in reading literature. If the material to be read involves a play, a short story, or a short novel, some portion is assigned for homework every day, while class time is used for discussion, drills, questionnaires, and quizzes.

Students should be introduced to selected literary works representing important periods of the literary history of Spain and the contribution to literature of Spanish America. The study of contemporary literature should take precedence over the study of earlier literature because of the immediacy of interest in the contemporary.

In the study of literature there should be some analysis of the author's literary style and critique of character development. The theme of the work and the plot are analyzed. Representative passages are chosen for study in appreciation of the author's form and style. Attention is given to the selection of words and the effects of phrasing and organization of thought. A study is made of the author's life and place in literature.

A knowledge of civilization is built up through extensive and supplementary readings in the fine arts, geography, science, and current events.

Able students are encouraged to develop their own projects under the teacher's guidance.

Although writing will continue to be controlled to some extent, free composition, reports on literature, letter writing, and expository writing will have increasing importance.

Conclusion

Advanced levels of instruction should be exploited to the full so that audio-lingually and graphically they may begin to approximate for the student the role they play for the educated native speaker, whose vital language skills are the understanding of both speech and its counterpart in print and the producing of speech and its counterpart in writing.

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[2] For a more detailed explanation of the teaching of the four language skills at higher levels, the teacher may refer to Nelson Brooks, Language and Language Learning. (New York: Harcourt, Brace & World, Inc., 1964), pp. 127-132.

Chapter 7

THE READING PROGRAM

Types of Reading

Reading may be of three types:

intensive
extensive
supplementary.

Intensive Reading

This is reading which:

implies a controlled activity under the guidance of the teacher
involves the comprehension of content
entails the examination and study of new words and structures.

This type of reading is intended to develop the ability to understand written Spanish without resorting to English. The student gradually develops an appreciation of Spanish language patterns and style. Oral discussion may follow the reading material.

In beginning levels intensive reading is more important and is done in class under the teacher's direction. Oral presentation is emphasized. Students read aloud in order to facilitate the association of the spoken word with the written symbol. A good technique is to have choral reading after the teacher's model. Oral reading leads to improved pronunciation, intonation, and fluency.

As the students progress to upper levels, the amount of intensive reading is gradually decreased. Procedures should be adapted to student progress.

As students advance, oral presentation by the teacher will tend to decrease. The passage may be read through only once by the teacher. Choral repetition may be reserved only for certain sections. After some silent practice, students may read aloud individually after hearing sections where the danger of mispronunciation is minimized.

With increasing frequency, students will encounter material which they will not have practiced audio-lingually. The teacher should eliminate any difficulties prior to the reading.

The amount of drill increases. Application of important new structures and vocabulary is practiced with a view toward checking comprehension and fixing content.

The Teacher's Role in the Intensive Reading Lesson. In the typical intensive reading lesson:

students are motivated in terms of interests and experience in relation to the selection chosen

the teacher provides a transition with previous and subsequent learnings

the selection is divided into workable learning units

an examination is made of its new words and structures

the reading selection is prepared in class before being assigned as homework

a rereading of the selection is assigned as homework

the teacher provides a summary at the end of the lesson.

Extensive Reading

Extensive reading, which is introduced only after the student has acquired facility in reading simple texts, implies more independent reading of a greater quantity of material. In the selection of material for extensive reading, primary emphasis is given to:

rapid comprehension of content

an increase in reading skill and rate

the development of increased knowledge of the subject or culture.

Detailed study is generally avoided. Two rules to be followed are:

read below your level

read in bulk.

The Introduction of Extensive Reading. Extensive reading has its place after the students have acquired facility in reading simple texts. It is by extensive reading in Spanish that one maintains his Spanish vocabulary in the same way that he maintains his English vocabulary. Through the reading of signs and newspapers, for example, one builds up the basic store of words.

Even in earlier levels some sight reading may be practiced. Should the teacher consider it appropriate to introduce sight reading at earlier levels, he should prepare the materials by removing any difficulties beforehand.

By reading below his level, the student will enjoy reading more. Since this reading is not for translation, he should not have to look up words other than those necessary for continuity of thought. He will find joy in reading if translation is not required. His enjoyment in reading will also increase as his reading power develops.

The amount of material read is increased as students advance and acquire a progressively larger passive vocabulary. In the upper levels, the quantity of extensive reading is increased so that students may develop greater skill in reading and begin to read more independently and cover more ground.

Silent Reading. In addition to being the most common type, silent reading is the most useful to the individual. Introduced and developed in the intensive reading lesson, it is first utilized with some passages from the regular student text, and after that, in the extensive reading of other materials.

Types of Material. There is a wide range of choice in the kinds of materials which may be used for extensive reading purposes. Materials chosen should be of value and should be geared to student:

linguistic level
intellectual maturity
interest level.

Elements for enrichment in literary and cultural backgrounds may be found in nonfiction or fiction, newspapers or periodicals, among others.

Classroom Procedures

At first, extensive reading will be done only in class under the guidance of the teacher. Then, the teacher will train the student for independent reading.

In preparing the student for an independent assignment outside of class, the teacher should:

stimulate student interest by means of a brief expository statement

explain any new structures or vocabulary items necessary for comprehension

give the students a list of questions which will serve as a guide for their reading by way of an assignment, ask for an oral summary. This is one way of checking student comprehension of the content. Or, the teacher may wish to make a quick check on comprehension by asking key questions immediately after the selection has been read.

In Upper Levels. In order to foster good reading habits once the students have established experience in independent reading, they may be encouraged toward some independence in selecting material for extensive reading. They should be required to assume responsibility for reading assignments. Reading assignments may be motivated and comprehension checked by requiring:

oral reports
written reports
answers to key questions.

Supplementary Reading

Supplementary reading implies by its very nature:

enrichment of student knowledge of the foreign culture

increase of student pleasure in reading

increase in student confidence in independent reading

inspiration for the student to go on and read in the foreign language on his own.

Gearing of Supplementary Reading to Student Learning Level. For each level in the audio-lingual program, suitable supplementary materials can be found.

At the beginning levels, this reading may be done in English. Gradually, students will acquire enough skill in reading to read on their own.

Supplementary reading in the foreign language may be begun as soon as students acquire enough skill in reading to read on their own.

Supplementary reading should always be simpler in language content than intensive or extensive reading. Students will enjoy simple supplementary reading texts on their own, even in the beginning years, if they are not stymied by having to look up words.

As they progress, the content will become more difficult and complex. In earlier levels, if foreign materials are available in simple language they should be used. School editions which are prepared with helpful aids to comprehension are also recommended. Students will gradually begin to enjoy reading articles from newspapers or periodicals and adaptations of literary works.

Encouragement of Supplementary Reading

The teacher may encourage the students to supplementary reading by:

- keeping a record of student reading
- giving extra credit for reading done in addition to that required
- requiring oral or written reports of material read

Selection of Reading Material

Reading material should be chosen with a view toward suitability for the level for which it is meant. It should be:

- culturally and linguistically authentic
- neither too difficult nor too easy
- suited to the relative ability of the student
- generally appealing to the interests of the age level
- strong in motivational power so that students are led to greater effectiveness in reading
- strong in appeal to permanent interests of students.

Clear printing, good editing, effective illustrations, attractive and firm bindings will arouse student interest. Exercises should be effective and provide for a mastery of the reading. Selections should include, besides areas of literature, something from art, science, and customs.

These are the years when good individual reading habits should be established. The effective teacher can teach the student to read independently, extend the scope of his interests, develop varied tastes and the range of intellectual resources.

Student Interests and Individuality

The wise teacher will capitalize on the wide range of interests of the young by providing a wide choice of suitable reading material. Students should be allowed to follow their individual inclination in the selection of supplementary reading material. They may choose from a wide variety, such as, books, magazines, fiction, nonfiction or areas of knowledge, such as, customs, biography, sports, and travel. At higher levels, it is important for the teacher to continue to motivate the students by appealing to permanent interests.

Correlation with Other Areas of Learning

It is wise, where possible, to correlate this reading with work done in other areas of the curriculum.

The School Library

Cooperation with the school library will help the foreign language department to provide an adequate collection of reading materials for supplementary and extensive reading. Foreign language readers already in the school library should be placed together in a spot accessible to students in the foreign language program. The teacher, in cooperation with the librarian, may make a list of recommended readings. Such a list could be posted both in the classroom and in the library. The teacher should counsel with the librarian in choosing the right books in regard to student interests and abilities as additions are made to the foreign language section.

Additional Information

For an interesting presentation of some possibilities for building up a reading program in a systematic way, the teacher is encouraged to read the booklet by George A. Scherer, entitled ''A System for Teaching Modern Foreign Language Reading.''[1]

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[1] George A. Scherer, ''A System for Teaching Modern Foreign Language Reading'', Teacher's Notebook in Modern Foreign Languages, Spring 1964 (New York: Harcourt, Brace & World, Inc. 1964).

Chapter 8

THE WRITING PROGRAM

Writing is important in the audio-lingual approach to foreign language teaching because it serves:

In early levels

to reinforce audio-lingual learnings

to fix language forms, expressions, vocabulary, and structures learned through reading

to aid students to feel a sense of accomplishment and to speed learning.

In more advanced levels

to give students an opportunity for self-expression

to give students improved fluency.

Imitative or guided writing is controlled and follows a model. In earlier levels the attempt to write without adequate models and controls is too likely to result in wrong learning.

Free and creative writing is the expression of an individual.

Writing may be begun soon after the student has been introduced to reading and should deal with the same material that the student has heard, said, and seen many times. From the beginning, good habits of writing the foreign language should be established and accuracy expected.

Writing in Earlier Levels

General Principles

In the beginning, writing should be only imitative. It should be practiced primarily by copying materials which have been mastered audio-lingually and which the student can read. Copying restricts the student to the use of the foreign language.

Students should write correctly what they can say and read.

Suggested Techniques

As students progress in guided writing experience, the following techniques may be utilized:

patterned response drills, in which the questions themselves suggest the answer to be given (In these, the answer is to be clearly patterned on the question. For example:

¿ Quiere Ud. un disco o un libro?

¿ Están Uds. en la biblioteca o en la clase?)

answers to questions taken directly from the dialogues which the students have learned

controlled sentences, wherein students compose complete sentences from given series of words

controlled paragraphs, wherein students organize and compose short paragraphs from given series of words or expressions.

Writing in Which Controls Are Gradually Lessened

Students gradually progress from closely guided writing to writing where the controls are gradually lessened. They may be asked to:

change sentences from one tense to another

change the subject of the sentences from one person to another

change the number of persons of a paragraph

change a story to a different person and/or tense

write drill patterns involving substitutions (The teacher gives the students a model sentence and a series of cues. Students complete the exercise.)

change a dialogue to narrative form or vice versa

rewrite sentences to vary the sentence structure

summarize a paragraph using the same expressions which it contains

summarize chapters, episodes, short stories

Students should work with small amounts of material in authentic language patterns. This minimizes the possibility of mistakes.

Emphasis should be on meaningful word groups and sentences rather than on individual words.

Care must be taken that students do not invent language.

Students should be assigned only exercises which have been carefully explained and illustrated in class.

Techniques for Teaching Writing at Earlier Levels

The following are among the various techniques which can be used in the earlier stages for writing practice:

- **copying of material already learned**
- **labeling of objects in the room**
- **compilation of picture dictionaries**
- **completion exercises**
- **pattern drills which have been learned audio-lingually (The students are given a model sentence and a series of cues. They are asked to complete the exercise.)**
- **variations on a model (Students may be asked to change sentences from singular to plural or vice versa, change an affirmative sentence to the negative or vice versa, or write parallel sentences following a model which shows the change to be made.).**

Controlled Writing in Intermediate Levels

General Remarks

Originality and individualism should wait until the confines of correctness and the dimensions of effectiveness have been clearly perceived. The length of writing assignments should always be indicated as precisely as possible. In developing the ability to write without reference to English, the student makes gradual progress from writing dependent upon material learned audio-lingually and experienced visually to gradual freedom from such dependence. **In developing the ability to write without reference to English, the student makes gradual progress from writing dependent upon material learned audio-lingually and experienced visually to gradual freedom from such dependence.**

write in the foreign language responses elicited by directed dialogue

write completion questions

answer general questions on content

write exercises involving word families

write short paragraphs following guidelines provided by the teacher

imitate native models, using simple techniques (Students may make changes of time, place, and identity of characters.)

combine two or three dialogues into a story

using a given passage already studied as a model, write a similar passage on another but comparable subject (The constant concern should be to imitate the style and vocabulary of the author being studied.)

write compositions following an indicated general subject

rewrite sentences or paragraphs by changing the identity of the speaker

write letters and replies to an imaginary correspondent.

Controlled Composition

Using foreign language content with which the student is already audio-lingually and visually familiar, the student writes a connected passage for which subject matter and treatment are specifically indicated. The student follows a series of directions which the teacher gives in English or Spanish. Directions are preferably oral or students may try to translate. The passage may take the form of a short article, letter, or dialogue. An example is:

> **Write a very short dialogue in which Alfredo invites Isabel to a school dance which is to take place on May 15. Isabel is delighted to go. They are to go with another couple.**

As the restrictions of the controlled composition are lessened, the student may:

write brief summaries or résumés in his own words

write reports and compositions on topics of civilization and literature

begin notebooks on area studies

do some work with business forms, if available.

Writing in Advanced Levels

Progress from Controlled to Free Composition

There is gradual progress from controlled to free composition. The eventual goal is complete freedom in writing original compositions. The student is given this writing freedom only after he has given evidence of being able to express himself effectively and with accuracy in the foreign language. Of course, this is possible only at the latest level in the extended language program, because by its very nature, free composition involves the ability to organize thought and formulate ideas as well as a mastery of the tools of writing: grammar and language patterns, words and their spellings.

Throughout the gradual and slow road to creative writing the teacher must:

closely supervise student work

correct student errors.

Original writing is the end goal of a long and difficult task. Student independence in creative writing activities is preceded by many efforts in controlled writing. The student goes through many steps in controlled writing before he is permitted the freedom of independent expression.

In upper levels, students are expected to write anything they can say orally. Writing now includes:

note taking from recorded and printed materials and lectures

practice on forms used only in the written language

practice on fine points of structure

practice on difficulties of structure arising from class needs

emphasis on quality in composition

research projects and reports written on an advanced level

a brief introduction to translation as a written exercise. (Translation is an art which belongs at the advanced level of learning. When translation is taught, it should be a matter of stylistics and not simply as an exercise in decoding.).

Dictation

The dictation of previously prepared assigned material is a technique which the teacher may use at all levels of language instruction, after the introduction of reading and writing. Dictation practice reinforces command over materials after there has been some practice in copying them. Dictation is a most useful and valuable exercise in the development of the writing skill. The use of the foreign language is practiced directly. Among the many aspects of foreign language learning involved in the dictation exercise are--

purposeful listening
understanding of meaning
discrimination of sounds
recognition of forms
observation of language structure
attention to spelling and capitalization
understanding of the correct use of accent and punctuation marks.

Rules to Follow in Dictation Work

It is suggested that the teacher:

plan for short but frequent dictations

follow a definite plan which is known by the student

use material which is familiar and which has already been practiced by the students. (Provision should be made at more advanced levels to use material containing some elements with which the student has not had practice. A certain number of unknowns is a challenge to the more advanced student.).

Suggested Procedure for Using Dictation in the Classroom

The teacher motivates student interest by setting the stage with brief introductory comments in the foreign language.

The students listen only, while the teacher reads the selection at normal speed. (A tape recording may be substituted.) Punctuation marks are omitted in the first reading so as not to break the rhythm of the language and the total meaning of what is being said.

The selection is heard a second time. This time the teacher pauses after each thought group. For instance:

> Al día siguiente/recordó muy bien/lo que había pasado/en el mercado.

If he wishes, the teacher may at this point, have the students repeat the thought groups in chorus after him.

The students write. When the students are actually writing the dictation, punctuation marks are given in Spanish.

The teacher reads (or plays) the selection through once more at normal speed.

Students should be given enough time to read through what they have written and to make any necessary changes.

Correction of Dictation Work

The effectiveness of the use of dictation is increased if the dictation is corrected in the classroom immediately, when student interest is at its highest. This, of course, will not always be possible.

The teacher may wish to have mimeographed copies of the dictation ready to hand out. Correction can then be done in or out of class.

At times the dictation which was written on the chalkboard by one of the students may be used as a working model for comments and corrections.

Dictation Notebooks

It is good to use composition notebooks for dictation. An effective learning device is to have students correct their own dictations. This is facilitated if the compositions are kept in a notebook. At the same time the notebook also constitutes a record of student achievement.

Although the teacher should make it a practice to have students correct their own dictations, when a dictation serves as a test, the teacher should correct it himself.

Sources for Dictation

At first, dictations consist of isolated words, expressions, or short sentences. Gradually, the amount of dictation is increased until perhaps a whole paragraph may be given.

As the student progresses in his language program, the teacher draws the dictation exercise from different sources, including:

- a dialogue which has been studied
- a paragraph containing structural points with which idioms have been studied
- a brief passage from the basic textbook
- a composition topic
- a narrative
- an event in the news (valuable for the practice of up-to-date vocabulary)
- an item from cultural material.

Use of the Letter Form

The letter form is recommended for use from the early stages of the foreign language course through the advanced level. The letter is a good form to use progressively from imitative and guided writing through controlled composition and free composition.

Student Correspondence

Under the heading "International Exchange" in the chapter entitled "Resources," a source is suggested for obtaining names of Spanish-speaking young people who may wish to correspond with American students of Spanish.

Chapter 9

TEACHING AT LEVEL TWO

The second level, with increased attention to reading, is treated as an outgrowth and progression from the more audio-lingual first level. Some of the first level techniques, such as pattern drills, are carried over into the second level. Other first level features are modified and adapted to second level learning: the first level preceding the basic dialogue becomes in the second level the basic sentences preceding each narrative. To a great extent the students are reading and discussing a vocabulary and set of structures which they learned in the first level.

In the second level of the foreign language course, the first few units are devoted to review. At the same time, the student is not made to feel that he is starting all over again. He should be made aware that more is expected of him and that he is operating at a higher level.

The second level need not have an exclusively audio-lingual period before the presentation of the principal materials, if mastery has been attained in the audio-lingual skills in Level One.

Mastery means that:

all the sounds of the language have been mastered audio-lingually

most of the structures commonly used to communicate in the language have been acquired as skills in hearing, speaking, reading, and writing.

There should be a change in emphasis. Although listening comprehension and speaking skills continue to be emphasized, more attention should be given to reading and writing and less to hearing and speaking than at Level One. A rough estimate of the division of the work has been made as follows: hearing 30 per cent, speaking 20 per cent, reading 40 per cent, writing 10 per cent.

The modeling by the teacher of the sounds and intonation patterns in new material is still very important. The basic material of Level Two, in narrative or dialogue form,may be introduced by a series of basic sentences which include new vocabulary used in the text and important structure to be drilled.

Organization and Function of Basic Material

Each narrative or dialogue chosen for reading will contain new vocabulary and structure. In order to draw attention to these features, the text will be preceded by a series of basic sentences containing this new vocabulary and structure.

These basic sentences are a key to the text which follows. They should be drilled and learned thoroughly. The meaning of new vocabulary and expressions can be taught in the following ways:

gestures, mimicry, facial expressions (to convey emotional states)

props and pictures (to convey relationship, definite locations)

simple definitions in the foreign language

English idiomatic translations.

Once the meaning and structures contained in the basic sentences have been assimilated through exhaustive audio-lingual drills, the students should be ready to read the text itself, not decipher or decode it.

If any difficulties in meaning or structure remain, the teacher should clarify them further by using one of the above-mentioned techniques. If necessary, the text should be broken down into workable units.

The following procedure may be used:

The teacher reads the whole text while the students follow their own copies silently along with the teacher.

The teacher rereads the first section, while students repeat each sentence in chorus.

The teacher questions individual students who volunteer. The answer is repeated by others.

On following days, after students have studied the text, the teacher asks questions which the students should be able to answer without reference to the text.

The same procedure is followed in the other sections of the text.

Additional reading practice is provided if individual students are asked to read short parts aloud. Where necessary, immediate correction of intonation and pronunciation should be provided.

Even at the second level, writing continues to be confined to the copying of basic dictations, completion exercises, and, perhaps, short compositions first done orally.

When the basic sentences have been studied and learned, these should be dictated. Students are prepared for such dictation if they have practiced the basic sentences in homework assignments until they can write the sentences from memory.

Only a few basic sentences are done at a time. Other writing drills will follow audio-lingual structure drills. Any writing assigned as homework is to be checked in class the following day.

The idiomatic equivalent in English of the basic sentences, which serves the same purpose as the exposition used in Level One, is not a word-for-word translation.

Procedures

Procedures in teaching the basic sentences and drills should be the same as those which are used in Level One. Choral repetition and its variations as well as the exchange of spoken language between teacher and students and between one student and another continue to be very important.

At least until the second half of Level Two, reading should continue to be based on what first has been heard. Gradually the student may be asked to read aloud material which contains some new elements of structure and vocabulary.

Except as it serves to accompany what is read and spoken, a relatively minor role is still given to writing. Unless limited to what the student has learned meaningfully, writing is avoided.

After the teacher has made the meaning of basic structures clear in class, the sentences may be assigned as homework. Because the basic sentences serve to prepare the student for the material found in the basic text, the meaning of the basic text and accompanying drills should be clear after the first presentation in class.

MODEL UNIT FOR LEVEL TWO

The sample unit which follows includes:

Basic sentences

Basic text (In letter form)

Questions

Structure drills

Writing drills

Generalizations

Basic Sentences

Tu carta me llenó de alegría.	I was delighted with your letter.
Recuerdo los hermosos días cada vez que recibo una carta tuya.	I recall the beautiful days each time that I receive your letter.
Recordaré las muchas cosas que he aprendido.	I shall remember the many things that I have learned.
Me gustaría que estuvieras conmigo.	I would have liked you to be with me.
La primavera comienza el 21 de septiembre.	Spring begins on the 21st of September.
No hay clases.	There are no classes.
No pensamos en los libros.	We do not think about books.
Ese día la ciudad nos pertenece.	That day the city belongs to us.
No pagamos en los tranvías ni en los ómnibus.	We do not pay on streetcars or buses.
Ningún dueño de restorán, cine, o confitería nos cobra un centavo.	No owner of a restaurant, movie theater, or candy shop charges us a cent.
Tiene miedo de que le pase algo.	He is afraid that something will happen to him.
Todos los compañeros nos disfrazamos.	All of us companions disguise ourselves.
Nos preparamos para el último período del año escolar.	We prepare for the last part of the school year.
Hazme el favor de saludar a tu familia.	Please remember me to your family.

Basic Text

UNA CARTA DE BUENOS AIRES

Buenos Aires, 28 de septiembre

Querido Jaime:

Me alegro de recibir tus noticias. Cada vez que llega una carta tuya, recuerdo los hermosos días que pasé en tu país y lo mucho que he aprendido acerca de las costumbres norteamericanas.

lo mucho: la gran cantidad

Me habría gustado que hubieras estado conmigo la semana pasada. Como te he contado tantas veces, el 21 de septiembre, día en que comienza la primavera por estas tierras, es el más importante para los estudiantes. Las escuelas y universidades están cerradas; todos olvidamos los libros y sólo pensamos en divertirnos.

Te diré que ese día la ciudad es nuestra; nadie nos molesta; vamos gratis en los tranvías y en los ómnibus. Ningún dueño de restorán, cine, o confitería se atreve a cobrarnos un centavo, por temor a que le ocurra algo desagradable.

diré: I shall tell.
tranvías: streetcars

Este año nos hemos divertido como nunca. Todos los compañeros de mi escuela nos disfrazamos y pasamos el día por las calles cantando y haciendo bromas a los peatones. Todos nos aceptan con buen humor y aun los viejos, que ya se han olvidado de que un día fueron jóvenes, nos miran con una sonrisa y dicen—¡Cosas de estudiantes!

como nunca: más que siempre
bromas: cosas de reír, chistes
peatón: una persona que camina por las calles
una sonrisa: a smile

Yo creo que al fin del día todos, no solamente nosotros, terminamos con dolor de cabeza. Se me ocurre pensar que la diversión cansa más que el trabajo. De todos modos, este día de fiesta nos sirve para prepararnos con mayor entusiasmo para la última etapa del año escolar.

de todos modos: anyhow
etapa: period, stage
año escolar: school year

Espero que el año próximo cumplas tu promesa de visitarme y estés conmigo para la celebración del Día del Estudiante. Si lo haces, trae un traje de «cowboy» y así en el desfile por las calles tendrás un gran éxito porque las chicas te mirarán mucho.

cumplas tu promesa: you keep your promise
el desfile: the parade
tendrás gran éxito: you will have great success
mirarán: they will look at

Te ruego que saludes en mi nombre a tu familia, en especial a tu mamá que ha tenido tantas atenciones conmigo. Para ti, un fuerte abrazo.

en especial: especialmente

Fernando

Questions

¿Dónde vive Fernando?
¿A quién escribe Fernando?
¿Cuándo comienza la primavera en Buenos Aires?
¿Por qué es importante para los estudiantes el día en que comienza la primavera?
¿Qué olvidan los estudiantes?
¿Qué hacen los estudiantes por las calles?
¿Qué hicieron Fernando y sus compañeros?
¿Cómo reciben los mayores las bromas de los estudiantes?
¿Cómo se sienten los estudiantes al fin del día?
¿Qué le pide Fernando a su amigo Jaime?
¿A quién saluda Fernando en su carta?

Structure Drills

Repetition Drill (Future Tense)

Yo tocaré el piano mañana.	Yo tocaré el piano mañana.
¿Tocarás el piano mañana?	¿Tocarás el piano mañana?
¿Tocará Ud. el piano mañana?	¿Tocará Ud. el piano mañana?
Tocarán el piano mañana.	Tocarán el piano mañana.
Tocaremos el piano mañana.	Tocaremos el piano mañana.

Person-Number Substitution

Bailaré el tango esta noche.	Bailaré el tango esta noche.
Nosotros ________________.	Bailaremos el tango esta noche.
El ____________________.	Bailará el tango esta noche.
Tú ____________________.	Bailarás el tango esta noche.
Uds. __________________.	Bailarán el tango esta noche.

¿Tomará helados más tarde?	¿Tomará helados más tarde?
(tú) ¿________________?	¿Tomarás helados más tarde?
(Uds.) ¿_______________?	¿Tomarán helados más tarde?
(nosotros) ¿____________?	¿Tomaremos helados más tarde?
(yo) ¿_________________?	¿Tomaré helados más tarde?

Mañana escribiremos la carta.	Mañana escribiremos la carta.
Yo ______________________.	Mañana escribiré la carta.
Tú ______________________.	Mañana escribirás la carta.
Ud. _____________________.	Mañana escribirá la carta.
Uds. ____________________.	Mañana escribirán la carta.

Ir a + Infinitive --- Future

Transformation Drill

Voy a trabajar mañana.	Trabajaré mañana.
Vamos a leer más tarde.	Leeremos más tarde.
¿ Cuándo va a volver?	¿ Cuándo volverá?
¿ Vas a explicar la lección?	¿ Explicarás la lección?
Van a viajar en avión.	Viajarán en avión.
Va a servir la comida.	Servirá la comida.

Irregular Future Forms

Transformation Drill

Voy a salir esta tarde.	Saldré esta tarde.
¿ Vas a poner el libro aquí?	¿ Pondrás el libro aquí?
Va a venir en coche.	Vendrá en coche.
Vamos a tener un gran éxito.	Tendremos un gran éxito.
Va a valer mucho.	Valdrá mucho.

Person-Number Substitution

Pondré los discos aquí.	Pondré los discos aquí.
Nosotros ____________.	Pondremos los discos aquí.
Tú ________________.	Pondrás los discos aquí.
Ellos ______________.	Pondrán los discos aquí.
Ud. ________________.	Pondrá los discos aquí.

Ir a + Infinitive --- Future

Transformation Drill

¿ Vendrás el próximo mes?	¿ Vas a venir el próximo mes?
¿ Cuánto valdrá la casa?	¿ Cuánto va a valer la casa?
Tendré hambre.	Voy a tener hambre.
Saldremos de la casa.	Vamos a salir de la casa.
Pondrán las flores aquí.	Van a poner las flores aquí.

Transformation Drill

No voy a poder estudiar.	No podré estudiar.
Va a saber el número.	Sabrá el número.
Van a querer comenzar.	Querrán comenzar.
Va a haber muchos problemas.	Habrá muchos problemas.

Person-Number Substitution

Sabré muchas cosas.	Sabré muchas cosas.
Nosotros __________.	Sabremos muchas cosas.
Tú ______________.	Sabrás muchas cosas.
Uds. ____________.	Sabrán muchas cosas.
Ud. ______________.	Sabrá muchas cosas.

Irregular Future Forms: decir, hacer

Transformation Drill

Voy a hacer el trabajo.	Haré el trabajo.
Va a decir la verdad.	Diré la verdad.

Person-Number Substitution

Diré las palabras.	Diré las palabras.
Nosotros ________.	Diremos las palabras.
Ellos __________.	Dirán las palabras.
Tú ____________.	Dirás las palabras.
El ____________.	Dirá las palabras.
¿ Cuándo hará Ud. el viaje?	¿ Cuándo hará Ud. el viaje?
¿ ______ nosotros ______ ?	¿ Cuándo haremos el viaje?
¿ ________ yo ________ ?	¿ Cuándo haré el viaje?
¿ ________ tú ________ ?	¿ Cuándo harás el viaje?
¿ ________ Uds. ________ ?	¿ Cuándo harán el viaje?

Response Drill

¿ Tendrá que contestar ahora o más tarde?	Tendrá que contestar ahora.
¿ Vendrá Ud. esta noche o mañana?	Vendré mañana.
¿ Saldrán en coche o en tren?	Saldrán en coche.
¿ Pondrán Uds. los regalos aquí?	Pondremos los regalos aquí.
¿ Cuándo harás el viaje?	Haré el viaje el mes próximo.
¿ Querrá Ud. tocar el piano o la guitarra?	Querré tocar la guitarra.
¿ Cuándo podrá Ud. terminar?	Podré terminar en seguida.

Writing Drill

Rewrite the following sentences changing the verbs from the present tense to the future tense.

Los estudiantes hacen bromas.
No pensamos en los libros.
Quiere mirar el desfile.
No hay clases el 20 de septiembre.
La muchacha pone la mesa.
No es necesario pagar.
Puedes descansar un poco.
Salimos para Buenos Aires.
Vienen a mi casa la semana próxima.
Vale la pena leer Don Quijote.
¿ Sabe Ud. el nombre de la fiesta?
Dice las palabras en voz alta.
No tenemos mucho tiempo.

GENERALIZATIONS

Verbs Regular in the Future

Infinitives	Endings
comprar	
	é
	ás
aprender	á
	emos
	eis
escribir	án

All verbs which are regular in the future tense, add the above endings to the infinitives.

Irregular Future Forms

Infinitive	Future Stem	Endings
poner	pondr-	
tener	tendr-	
salir	saldr-	
valer	valdr-	
venir	vendr-	é
		ás
caber	cabr-	á
haber	habr-	emos
poder	podr-	[éis]
querer	querr-	án
saber	sabr-	
decir	dir-	
hacer	har-	

The construction ir a + infinitive is often used in place of the future, just as "going" + infinitive is used in English. Van a salir la semana próxima. They are going to leave next week.

TEACHER'S NOTES

Chapter 10

TEACHING BEYOND THE BASIC LEVELS

The literary selection in this chapter has been arbitrarily divided into several parts which correspond to average class assignments. Pattern drills and questionnaires have been prepared for each section.

The grammar structures in the selection follow the review of structures covered in the basic levels of the four- and six-year sequences.

A "Visual Vocabulary" was prepared to help students in their reading of this selection. It provides information essential for the adequate comprehension of comparatively difficult constructions and expressions. Unfamiliar terms or those which constitute a specific difficulty because of a meaning peculiar to the construction in which they are used are explained or defined. Where possible, in order to encourage reading without translation, the words are explained or defined in Spanish.

The Teaching of a Unit of Literature

Literature is language in fine art form. As such, it has its place in the more advanced levels of a foreign language course. A unit of literature may be presented to students in Level Three of the six- or four-year language program. By this time students will have had experience in reading dialogues, simple narratives, letters, newspapers and magazines.

As a prerequisite to the unit, the students must be able to understand spoken and written directions, explanations, descriptions, and illustrations. The students must be trained in the use of a special content-word vocabulary habitually used to discuss a literary figure or work.

Goals

Objectives for units of literature integrated into a language course rooted in audio-lingual training are the following:

the maintenance of the audio-lingual skills learned at earlier levels

an expanding vocabulary of content words

an appreciation of literature as a fine art

the acquisition of the skills and tools needed to understand and appreciate literature (perhaps the most important objective).

Selection

Since the teacher can utilize only a small fraction of the vast store of Spanish literature, it is important that he select judiciously. A balance should be maintained between literature and material derived from such other areas of knowledge as art and customs. At earlier levels, the key to this selection lies in the goal of developing facility in reading, so that it is not necessary to choose only pieces already established as "great." At later levels, it is important that the choice be a work or part of a work which is widely accepted as truly "great literature".

Experience has shown that the modern short story is the best genre to apply as a literary unit. However, poetry, plays, and novels can also be successfully employed.

A graded text may be used to good advantage if it summarizes the literary work in authentic Spanish and contains excerpts in the author's actual language. A text without a bilingual word list is preferable.

A simplified version of a literary work might possibly be interesting and informative reading material, but it is not proper material for a unit of literature. Literary history and analysis are no substitutes for the literature itself. The student must be able to read the lines themselves before he can do interpretative reading with any real comprehension.

In order to introduce students to longer literary works the teacher may select key scenes or passages from a play or novel.

Methods

Levels Three, Four, and Five with the increased attention to reading, are treated as an outgrowth and progression from the more audio-lingual earlier levels. Some of the techniques of the audio-lingual phase, such as pattern drills, are carried over. Other features are modified and adapted to learning in post audio-lingual learning; the first level exposition preceding each basic dialogue becomes, in the higher levels, the basic sentences preceding each narrative. To a great extent the students are reading and discussing a vocabulary and set of structures which they learned on the first level.

The units of literature begun on the third or fourth level should likewise be viewed and treated as a natural outgrowth and progression from the read-and-discuss training on the second and third levels. Literature is, after all, a fine art form of language designed by the artist-author to be spoken and read.

The strictly audio-lingual phase has now been left far behind. However, the literary units must take their place as integral parts of the audio-lingual course as a whole. Just as a fully organized audio-lingual course would not properly neglect literature, so the introduction of literature should not conflict with the audio-lingual goals, methods, and achievement. The teacher must take care that his methods on the literary level increase and not impair the abilities so carefully developed on earlier levels.

The main point of concern here is the use of English to grapple with the problems of more complicated material. If the students indicate too much difficulty in following the course, the answer to the problem is not a reversion to English as the language of instruction. The answer is not a retreat to translation. The way to cope with this problem is:

to reduce the degree of difficulty of the material

to adjust the pace and quantity of the unit

to modify the minuteness of study required.

Some English may be used to give a preview of the plot, characters, background, and significance of the work to be studied. English equivalents may be used with basic structures before the study of a difficult passage or scene is begun. But, once the study of the unit has begun, English should not be used to instruct; it should not be used as a "softener."

Before beginning the units of literature, the teacher should compile a list of terms frequently used in discussing literature and should distribute the list to the students, explaining the expressions and practicing with them in sample contents. A sample list follows.

La introducción
El argumento
El enlace
El punto culminante
El desenlace
Los personajes
La estructura

El autor
Su propósito
Sus sentimientos
Su estilo
Su valor literario

As a motivational introduction, the teacher should explain briefly that literature is a fine art form of language.

A simple little song and a symphony are both music, but a symphony is a fine art form of music.

A simple sketch and a great oil painting are both pictures, but the great oil painting is also fine art.

> **The literary works to be studied here are language, just as the dialogues, narratives, and newspaper articles which have been studied are also language. These literary works, however, are fine art forms of language characterized by excellence of form or expression. Through them, the artist-author expresses ideas of permanent or universal interest, evokes fine feelings, transmits powerful emotions, and creates interesting characters and situations.**
>
> **This course of study will help to develop the ability to comprehend the literary works themselves and to appreciate the accomplishments of the authors.**

The class may begin with a short, uncomplicated selection such as Un amor artístico, a contemporary short story included in the volume Cuentos de ambos mundos. They may continue in the early stages with short works which are artistic in expression of thought and feeling but relatively simple in vocabulary and syntax. (Outstanding in this respect are, for example, the short shories included in Luis Leal's edition of Amado Nervo, sus mejores cuentos.) This enables the teacher to concentrate on the approach and tools used in investigating and appreciating a work of literature. Later on, more time can be given to vocabulary, structures, and styles used on the literary level.

MODEL LESSON ONE

UN AMOR ARTÍSTICO by PEDRO CASTRERA

The short story chosen has been divided into four parts by the teacher for the purposes of expediency in preparing questions and pattern drills for structures and vocabulary.

Source

Cuentos de ambos mundos, edited by Mario B. Rodríguez, Houghton-Mifflin Company, Cambridge, Massachusetts, 1950, pp. 21-24.

Text	Visual Vocabulary
PART I	
Una noche de verano venía yo marchando por la calle. Como todas las otras noches yo me dirigía a casa.	me dirigía: iba

Llegaba a la mitad de una de aquellas solitarias calles, cuando comencé a escuchar, primero con indiferencia y después con atención, las notas dulces y tristes de una extraña melodía que alguien tocaba en un magnífico piano.

la mitad: middle
extraña: rara

El balcón de una de las casas de la calle estaba abierto e iluminado por la luz que brillaba en las habitaciones, y por él se escapaban aquellas notas que llegaban hasta mi oído.

e: y
habitaciones: cuartos
oído: ear

Al llegar frente al balcón abierto, me detuve y escuché.

me detuve: me paré

Manos expertas eran las que tocaban en aquel piano.

¡Qué profundo sentimiento había en aquellas notas! La que tocaba, sentía, y hacía sentir al que escuchaba.

la que, el que: the one who

He dicho "la," porque mientras mis oídos recogían la sublime melodía, yo pensaba que para producir aquel mundo de sentimiento era indispensable una mujer.

recogían: percibían
indispensable: necesario

Cuando aquella magnífica artista dejó de tocar su piano, y cuando el balcón se cerró, yo continué marchando, pero mi alma quedó unida a aquella extraña y dulce melodía.

dejó de: terminó de

PART II

Desde esa noche, a la misma hora pasaba yo por aquella calle y me detenía frente a su balcón para escucharla con admiración.

A las diez o poco más tarde, el balcón se abría y mis oídos volvían a recoger las dulces y melodiosas notas de aquel piano que llegaban hasta lo más profundo de mi alma. En aquellos momentos, me parecía que a mí solo me pertenecía aquel arte, cuyas notas se extendían por la obscura y solitaria calle.

pertenecía: belonged

Al escucharla, mi corazón se llenaba de emoción. Por la primera vez en mi vida yo amaba.

¿Por la primera? Sí; antes yo había creído amar a otras mujeres más o menos hermosas, pero en todas ellas había amado su belleza. Por primera vez ahora yo amaba el espíritu. Yo amaba aquellas notas y aquellas melodías, los sentimientos en ellas expresados; yo amaba la belleza inmortal y, por eso, mi amor debía ser eterno.

belleza: hermosura

Yo no conocía aún a aquella mujer, pero conocía su alma, su espíritu.

aún: todavía

Una noche, tocaba piezas de Wagner o las melodías de Schubert; a la noche siguiente, eran las admirables composiciones de Mozart o de Strauss. A veces tocaba melodías de Aída, de Lucía y del Fausto. Pero todas esas piezas eran tocadas con tan profundo sentimiento, como nunca las he oído tocar. Aquella mujer no tenía rival, y yo creía que los grandes artistas musicales iban a abandonar sus tumbas para escucharla.

piezas: composiciones

tumbas: sepulcros

PART III

Una mañana pasé por la casa en que vivía. Al llegar a la mitad de la calle, me detuve, sorprendido al ver que salía de aquella casa un caballero de pelo blanco.

—Este es el padre—me dije—sin duda es su padre, el suyo y el mío, porque esa mujer ha de ser mi esposa.

ha de ser: será

Lo seguí a cierta distancia hasta el edificio donde estaba entonces la fotografía Valleto, en el cual entró aquel caballero.

la fotografía: photograph, photo studio

Cuando lo ví subir hasta el segundo piso, empecé a examinar las fotografías que adornaban el frente del establecimiento.

De pronto me fijé en uno de los retratos.

me fijé en: observé

¡Era ella, sí, era ella, mil veces más hermosa de lo que yo había soñado! Tenía la boca pequeña, los ojos grandes, la mirada espiritual...porque lo que yo estaba mirando evidentemente era su retrato.

el retrato: la foto

¿Y cómo no había de ser ella, cuando a su lado estaba aquel buen viejo? Era el retrato de los dos.

—El padre y la hija—murmuré. Al verme allí solo, tímidamente fui acercando mis labios a los suyos hasta besarla. Después huí de aquel sitio.

huí: escapé

Aquellos días no viví. No puede llamarse vivir a pasar el día soñando y la noche sin dormir, a pensar en un solo objeto, a recordar una sola cosa.

Por la noche yo iba a oírla; por la mañana iba al establecimiento de Valleto a verla. Todas las tardes le escribía cartas de amor, pero tan incoherentes que las rompía para luego escribirle otras, que también tenían igual suerte.

establecimiento: tienda

para luego: para después

Algunas veces, en las altas horas de la noche, me fijaba en que una mujer cerraba las puertas del balcón. Yo estaba casi seguro de que era "ella," el objeto de mi amor.

altas horas: muy tarde

PART IV

Una mañana fría de diciembre, pasé, como era mi costumbre, por el establecimiento de Valleto y me detuve frente a ella. Acababa de poner mis labios junto a su blanca frente, cuando oí una voz de hombre, que me decía:

—¿Amaba usted a mi hija, caballero?—Me volví al instante, encontrándome cara a cara con aquel caballero de pelo blanco, es decir, con el padre suyo, el padre mío, el padre futuro de los dos.

me volví: I turned

—¡Ah, no!—exclamó al verme,—¡es usted demasiado joven!

—¿Cómo? ¿Qué es lo que usted está diciendo? ¡Me pregunta si yo la "amaba"! ¡Mejor dicho, la amo, la amaré siempre, la amaré eternamente!

¿Cómo?: ¿qué?
mejor dicho: better yet

Eso le contesté con toda la pasión de mi corazón.

—¡Pero hace quince años que ha muerto y usted apenas tendrá veinte!—dijo sorprendido y mirándome fijamente.

tendrá veinte: probablemente Ud. tiene veinte años
fijamente: con atención

—Pues entonces—murmuré,—¿quién toca el piano todas las noches en su casa?

—Soy yo—contestó sonriendo. —Soy profesor de piano.

¡Y era verdad, señor! La hija de aquel hombre había muerto hacía quince años, la que cerraba las puertas del balcón era una criada, y quien tocaba el piano, de un modo tan dulce y tan expresivo, no era una joven artista sino un viejo práctico de corazón muerto.

Pedro Castrera

An introduction to the plot in English, including brief comments about the characters and atmosphere may be useful in presenting stories which are difficult for the students to understand. For instance, in presenting the above story the following introduction may be used:

> This is the story of a young man who falls madly in love with a girl without having met her. He imagines that she is beautiful and is anxious to meet her. Who is the young lady? This story will reveal her identity.

Structures

Each of these structures should be drilled in item substitution, transformation, response, paired sentence, and writing drills. The amount of drill should be proportionate to the extent to which students are already familiar with the structures.

Contrastive uses of preterit and imperfect
Short and long forms of possessive adjectives
Long form of possessive adjectives after ser
Future of probability
Hacer in expressions of time
  hace construction, present tense
  hace construction, past tense meaning "ago".

Procedure for the First Day

The teacher reads aloud the first section of the selection (about one page constitutes a workable amount), while the students listen. They may or may not have the printed text before them.

The teacher selects lines which may be difficult to understand. The students indicate lines that they find difficult. The teacher explains these lines.

Rephrase the sentences in simpler Spanish
Use synonyms
Provide an imaginary situation in which the phrase might be used.

From time to time the class or an individual repeats sentences which the teacher is using in his explanation.

The teacher conducts choral and/or individual reading of the text.

Assignment

The students are to reread the first part of the story several times, once or twice aloud with careful pronunciation. Students may refer to the "Visual Vocabulary" for difficult structure or vocabulary. The teacher should tell them that they will be asked questions on the content. The students may also be asked to write a series of statements summarizing the content of each paragraph.

Procedure for the Second Day

The students' books are closed. After a few opening remarks about the story, the teacher directs questions to individuals. From time to time, he may call for choral repetition of the question and answer.

PART I

Questions

¿En qué estación ocurre la historia?
¿ A dónde se dirigía el joven?
¿ Qué escuchó una noche? ¿ Dónde?
¿ Qué hizo el joven al llegar frente al balcón?
¿ Había visto a la persona que tocaba el piano?

Sample Structure Drills

Preterit versus Imperfect

Teacher	Student
I was going home.	Me dirigía a casa.
went home.	Me dirigí a casa.
Someone was playing the piano.	Alguien tocaba el piano.
Someone played the piano.	Alguien tocó el piano.
He met the pianist.	Conoció a la pianista.
He knew the pianist.	Conocía a la pianista.
I passed the house.	Pasé por la casa.
I was passing the house.	Pasaba por la casa.
He was leaving the building.	Salía del edificio.
He left the building.	Salió del edificio.
She closed the doors.	Cerró las puertas.
She was closing the doors.	Cerraba las puertas.
He went to hear her.	Fui a oírla.
He was going to hear her.	Iba a oírla.
He used to write love letters.	Escribía cartas de amor.
He wrote love letters.	Escribió cartas de amor.

Assignment

The teacher may assign Part I to be rewritten in the present tense. The students should be reminded that infinitive forms will remain unchanged.

Procedure for the Third Day

Warm-up

The class may go through the written assignment, stressing verb forms (present, imperfect, preterit) and giving examples.

Reading Between the Lines

The students' books are closed. The first half of the story should be reread. Questions of individuals are asked. Volunteers are encouraged to respond. When necessary the teacher should prompt to elicit answers.

PART II

Questions

¿ Qué hacía el joven todos los días?
¿ A qué hora se abría el balcón?
¿ De quién se enamoró el joven?
¿ Cómo tocaba la pianista?
¿ De qué autores eran las composiciones?

Long Form Possessive Adjective

Transformation Drill

Teacher	Student
Esta es mi pieza.	Esta pieza es mía.
Este es su retrato.	Este retrato es suyo.
Estas son tus notas.	Estas notas son tuyas.
Estas son nuestras habitaciones.	Estas habitaciones son nuestras.
Ese es su balcón.	Ese balcón es suyo.
Esos son sus hijos.	Esos hijos son suyos.

Long Form Possessive Adjective after ser

Item Substitution Drill

Teacher	Student
Esta casa es nuestra.	Esta casa es nuestra.
_____coche___________.	Este coche es nuestro.
_____discos___________.	Estos discos son nuestros.
_____tienda___________.	Esta tienda es nuestra.
La ropa es mía.	La ropa es mía.
___traje________.	El traje es mío.
___pieza________.	La pieza es mía.
___regalo_______.	El regalo es mío.
Estas revistas son tuyas.	Estas revistas son tuyas.
_______refrescos__________.	Estos refrescos son tuyos.
_______carta____________.	Esta carta es tuya.
_______cuaderno__________.	Este cuaderno es tuyo.

PART III

Questions

¿A quién vió el joven una mañana?
¿Quién pensó el joven que sería el caballero?
¿De quién era el retrato que vió en la fotografía Valleto?
¿Cómo era la muchacha?
¿Qué escribía el joven todas las tardes?

Future of Probability

Transformation Drill

Teacher	Student
Probablemente tiene veinte años.	Tendrá veinte años.
Probablemente es muy linda.	Será muy linda.
Probablemente está soñando.	Estará soñando.
Probablemente escucha la melodía.	Escuchará la melodía.
Probablemente estás mirando el retrato.	Estarás mirando el retrato.
Probablemente dicen la verdad.	Dirán la verdad.
Probablemente llega frente al balcón.	Llegará frente al balcón.
Probablemente siente mucha alegría.	Sentirá mucha alegría.

PART IV

Questions

¿Qué pasó una mañana de diciembre?
¿Qué le preguntó el caballero al joven?
¿Qué contestó el joven?
¿Cuántos años hacía que había muerto "ella"?
¿Quién era la que cerraba las puertas por la noche?
¿Quién tocaba el piano?

Response Drill

Teacher	Student
¿Cuánto tiempo hace que Ud. esta aquí? (un mes)	Hace un mes que estoy aquí.
¿Cuántos años hace que ella toca el piano? (diez años)	Hace diez años que toca el piano.
¿Cuánto tiempo hace que Uds. le esperan? (mucho)	Hace mucho tiempo que le esperamos.

Transformation Drill

Teacher	Student
Hace muchos años que llegué.	Llegué hace muchos años.
Hace diez años que me escribió.	Me escribió hace diez años.
Se fueron hace dos horas.	Hace dos horas que se fueron.
Vino a verme hace un mes.	Hace un mes que vino a verme.

Personal Questions

¿ Le gusta caminar?
Mientras Ud. camina por las calles, ¿ qué prefiere observar?
¿ Le gusta más caminar por la ciudad o por el campo?
¿ Cuál es su música favorita? ¿ Por qué?
¿ Cuál es su compositor favorito? ¿ Por qué?
¿ Toca Ud. un instrumento? ¿ Cuál?

Writing Drill or Quiz

Write the following paragraph, filling in the blanks with the past tense, either the imperfect or the preterit, depending upon which is required.

Una noche cuando caminaba por la calle oí una extraña melodía. La luz ______ en la casa. Creía que la que ______ el piano ______ una mujer. Cuando dejó de tocar, yo ______ a casa. Todas las noches una joven ______ las puertas pero yo ______ la música. La semana pasada un anciano ______ de la casa.

El joven ______ veinte años. Cuando descubrió la verdad casi ______ a llorar. Nunca ______ por aquella calle otra vez.

Analysis of the Basic Elements of the Story

¿ De qué trata la introducción?
¿ Cómo se presenta el conflicto? (el enlace)
¿ Dónde está el crisis? (el punto culminante)
¿ Cuál es el desenlace del cuento?
¿ Conforma el cuento con la realidad?
¿ Es humorístico el autor?
¿ Cuáles son las características de los personajes?

As an evaluation exercise one of the following can be given:

Dictation
Quiz
Sentence Construction Exercise
Dialogue Construction Exercise.

In later units, the class may take up longer and more challenging works. The teacher shall give the foregoing treatment only to selected key passages. The rest of the material should be assigned for independent study and summary. Accompany reading assignments with guiding questions. Present the more subtle questions for immediate response after the reading has been done. Throughout the course the basic aims should remain:

to develop the ability to read the lines

to develop the ability to read between the lines.

Chapter 11

CULTURE

The expression Spanish culture is subject to many definitions, among which are these:

> the concept of culture as the totality of all elements acquired, learned, produced, and shared within any social group
>
> the concept of culture as refinement of manners, attained through the development of the mind and through the selection of those qualities that tend to advance civilization. This includes the philosophy, art, and science of Spain and Spanish America along with history and development in these fields, as well as the products of artistic and intellectual endeavor of the countries.

Both definitions are of great importance in the secondary school language course. A combination of the two leads to that wider, more *significant meaning which looks upon culture* as synonymous with the "ways of a people."

Thus, all facets of the way of life in contemporary Spain would be involved as they are evinced in the behavior patterns of the people and as they are bound with the past. This includes the historical perspective, particularly in areas which affect the lives of the Hispanic people today.

Language as Culture

Within our frame of reference, language is the most representative component of culture. Culture, therefore, has its importance in language learning because language itself is an intimate manifestation of culture. In fact, the two are so inextricably woven together that it is inconceivable to teach one without the other. Thus, just as language is indispensable to culture, culture is a necessary part of language. The two are dependent upon one another, because the way to interpret, express, and perpetuate a culture is through language. In turn, language is inconceivable without the cultural frame in which it operates.

The Spanish language is both the vehicle of communication among the Hispanic people and the mold which shapes their ideas, attitudes, and way of life. Through language, cultural patterns and overtones are reflected.

For example, the use of *tú* and *Ud.* manifests a different cultural pattern from the universal use of English *you*. Therefore, to attempt to teach a language without simultaneously relating it to the culture in which it operates is like inviting the student to misinterpret what he is learning, for we do not really understand a language unless we know how it is integrated with the way of life of its native speakers.

The nonlinguistic aspects of culture are used as a vehicle for language learning. This also implies that in order to acquire an appreciation and understanding of a work of art, the student must acquire an appreciation and understanding of the total cultural environment in which the work of art was created. Thus, the teacher is aware that it is part of his task in the language learning situation to provide experiences resulting in the absorption of cultural overtones and patterns along with linguistic skills.

Contributions to Student Growth and Development

Many values may be derived for the student from an overall view of cross-cultural relations, including a knowledge of the reasons for different behavioral patterns and an appreciation of the contributions of another culture to the common heritage of world civilization. This should help to promote a sense of "oneness" of the human family.

One of the outcomes of the Spanish course should be a personal enlightenment and refinement of taste which will endure after the Spanish course is over.

Another important objective is to break the students' unilateral cultural patterns by enriching their experience through activities in which they focus on another culture.

Culture is assimilated rather than learned as a list of items about a foreign person. Culture should be made to live in the minds and hearts of the students through a variety of experiences in a classroom atmosphere of delight and discovery. In this way, facts will assume meanings and become incorporated into student appreciations and attitudes. From these appreciations and attitudes, value judgments may be derived in later life.

Understanding of the Basic Values of the Hispanic People

The "why" of the Hispanic way of life is as important as the elements which describe it. Insights into the psychology of the Hispanic peoples should be included wherever possible, so that learning of a civilization does not result in a series of facts but in an understanding of the people of Spain and Spanish America in the context of their cultural patterns. In other words, in teaching the cultural patterns of contemporary Hispanic peoples, it is important to go beyond the concrete manifestations of the civilization of these countries in terms of their social institutions, customs, and material and artistic products and pursuits. The student must, ultimately, have an understanding of the basic beliefs and values which underlie them.

Place of Culture in the Course of Study

Since language and culture are so inextricably woven, cultural patterns must be taught in an integrated fashion throughout the course. This is best accomplished by incorporating the following two approaches:

> first, culture is to be treated as opportunities arise.
>
> second, culture is also to be presented according to a well-formulated program. As far as possible, culture should be presented in Spanish as part of the regular program of language learning.

Beginning at the first level, the linguistic material can be so culturally oriented that the situations in the dialogues and narratives will reflect, through the language studied, the culture of the country. It is the teacher's function to indicate, as the situation arises, the basic differences and similarities with reference to a given situation.

As progress is made, it may not always be possible to utilize the study of culture as a basis for the teaching of the language. Since the learning of the language is the primary objective, the development of the communication skills is paramount.

At times, as students become interested in acquiring cultural learnings in specific subject areas, their knowledge of the foreign language may still not be at a high enough level to serve as a vehicle to obtain information. It is educationally unwise to check student cultural growth because of a lack in the foreign language.

Thus, it is considered advisable at times to permit some individual or group projects in English. But, since careful use must be made of class time and since class time should be devoted primarily to the acquisition of language skills, it is recommended that any projects using English take the form of written reports to be graded by the teacher or be relegated to after-school activities or assembly programs. Any class presentations should be brief. The teacher may provide the students with a brief summary or outline. Maps and posters made by the students may be posted in the classroom.

The list of topics on pages 114 to 117 can serve as a guide to some of the basic elements of Hispanic culture and can help the teacher to organize a structured program of culture.

A wide use of community resources and tape recordings is recommended. A list of suggested activities may be found on pages 108 to 114.

A good way to present area information is to use language suited to student level and ability. This may be accompanied by appropriate slides or a film. Historical information may also be presented in this way. Where new material is incorporated into the presentation, the foreign language should be suited to the understanding of the students and have a place in graded sequential learnings.

The Ideal Program

In the ideal program, the following combination is present:

culture learned through language as a communication skill
area information through audio-visual aids
related topics through individual or group activities.

Sequential Scope of Topics

It is suggested that, in an organized effort to teach culture, there be a progression from the immediate to the more remote, from the concrete to the abstract.

For students beginning the study of Spanish in grade 7 or 9, the study of Hispanic culture is an outgrowth of the audio-lingual experiences. Later on, topics should be correlated with reading as well as audio-lingual experiences with other subject areas and with current areas of interest of the students.

In the six-year sequence, different topics may be chosen and the order may be varied. They may be developed in greater depth of detail. The main topics outlined are intended for incorporation in the first three years of the four-year sequence and into the first four years of the six-year sequence.

In the final year of the four-year sequence and in the fifth year of the six-year sequence, students will become acquainted with detailed information on Spain's role in the development of civilization. It is expected that students will correlate their study of culture with their audio-lingual experiences in the foreign language. The goal at this level is to speak to a native of a Spanish-speaking country in terms of cultural patterns on several important topics of contemporary life. Compositions following the reports may be required.

In the sixth year, it is expected that students will develop the ability to speak to a native in the terms of Hispanic cultural patterns on many important topics of contemporary life, on principal topics of culture which are distinctive to Spain and Spanish America, and on a number of contributions to civilization in the realm of art, science, music, literature, and political science.

Outline of Ways to Teach Culture--The Six-Year Sequence

Grades 7 and 8

As footnotes to the learning of the language itself:

realia
supplementary assignments in English
situational contexts of topics for conversational experiences
celebrations of holidays
current events
identification of places on a map
cultural items reported in the press or experienced via radio and television
the pronunciation of place names
individual experiences as reported by students.

Grade 9

In addition to suggestions listed under grades 7 and 8, as footnotes to the actual learning of the language:

allusions found in reading material
supplementary assignments in English continued
if suitable and where available, graded reading materials in the Spanish language. (Supplementary assignments may take this form.)

Grade 10

With models and guiding vocabulary provided by the teacher:

brief talks at the beginning of class based upon structures and vocabulary familiar to the student.

Grade 11 and 12

In addition to previous suggestions:

cultural readers

Outline of Ways to Teach Culture--The Four-Year Sequence

Grade 9

As footnotes to the learning of the language itself:

realia
supplementary assignments in English
situational contexts of topics for conversational experiences
celebration of holidays

current events
cultural items reported in the press or experienced via radio and television
individual experiences as reported by students.

Grade 10

In addition to suggestions listed under grade 9:

brief talks at the beginning of class, using the language the student knows
allusions found in reading material
supplementary assignments in English continued
if suitable, where available, graded reading materials in the foreign language. (Supplementary assignments may take this form.)

Grades 11 and 12

In addition to previous suggestions, increased emphasis on the following:

brief talks at the beginning of class
realia
cultural readers
supplementary assignments in Spanish.

A Program of Culture

The following suggested units may be used in organizing a program of culture for either the four-year or the six-year sequence.

Family Life
Political Life
Religious Life
Schools
Cultural Life
Social Life
Progress and Problems in Contemporary Spain and Spanish America
History
Regionalism
Important Ceremonies of the Hispanic World
Important Pastimes of the Hispanic World
Transportation in Spain and Spanish America.

The Cultural Island

The culture of Spain and Spanish America should reign supreme in the "cultural island" of the Spanish classroom. The Spanish class should reflect Hispanic culture in the authenticity of the language used and in the manner in which it is used.

The importance of the cultural island cannot be overstated in its role as a deterring agent to interference from the language and culture of the English-speaking student. According to Nelson Brooks, the cultural island "contributes first of all to the development of coordinate learnings, for it results in a suspension of the mother tongue. It contributes to a development of meaning that is appropriate to the new culture and is not the same as meaning in English."[1]

The use of the language is by far the most important element of the cultural island. As Nelson Brooks further states, "As in the culture itself, activities in the cultural island separate into the linguistic and the nonlinguistic. In the linguistic area, the teacher is the focal point and by using language authentically he demonstrates not only the sounds that are used in the target culture but the manner of their use and the meaning that they convey."[2]

The teacher, "by establishing in the classroom a cultural island made up of both material and non-material elements, and especially by identifying and commenting upon references in literature that are culturally significant, may convey to his students the concepts which make language learning invaluable, and are at the same time accompanied by many other learnings."[3]

The classroom should also represent a cultural island by reflecting those positive aspects of Hispanic culture pertaining to habits and attitudes which may benefit student growth. The courtesy, personal pride, respectfulness, geniality, graciousness, and firmness of purpose, combined with good humor and warmth, which are so characteristic of the Hispanic peoples, should pervade the classroom atmosphere. The appreciation of beauty and of products of artistic endeavor as well as a sense of the dignity and worth of the individual should also characterize the Spanish class because they are characteristic of the best in Spanish thought.

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[1] Nelson Brooks, Language and Language Learning: Theory and Practice, 2d ed. (New York: Harcourt, Brace and World, Inc., 1964, p. 149.

[2] Ibid, p. 243.

[3] Ibid, p. 96.

Since the teacher is the social representative of the Hispanic culture, he has the responsibility of initiating students into the new cultural patterns by creating and maintaining the Hispanic atmosphere in the classroom. He should reveal as far as possible in his language and manner the native ''personality'' which should be recognized as such by his students. He can instill some understanding of the basic values of the Hispanic peoples by helping to maintain standards of oral and written work and by developing the appreciations and attitudes.

The Classroom

The Spanish classroom should be decorated with pictures, posters, signs (except during the strictly audio-lingual phase), and other visual material appropriate to the course. Pictures and other realia should be in good taste, reflect high standards, and be artistically arranged. They should represent contemporary as well as historical features of the culture. This type of display should rotate with illustrative material related to the subject of the reading or conversational topics. Students should be given the opportunity to display materials they have collected or made.

The point of view from which such explanations are presented should be relative to the experience and age of the young people listening. Lengthy and comprehensive treatments are neither expected nor necessary at early levels.

Cultural Topics

If the cultural information in the basic material does not go beyond a few details of geography and economics, the teacher should refer to or prepare a list of cultural topics that are significant, interesting, and revealing of the basic differences between the native and foreign cultures. Here is a list as presented by Nelson Brooks in his Language and Language Learning.[4] (Such a list, which is, of course, not to be considered exhaustive, contains many items for inclusion as motivation in the language classroom.)

> **Greetings, Friendly Exchange, Farewells. How do friends meet, converse briefly, take their leave? What are the perennial topics of small talk? How are strangers introduced?**
>
> **The Morphology of Personal Exchange. How are interpersonal relationships such as differences in age, degree of intimacy, social position, and emotional tension reflected in the choice of appropriate forms of pronouns and verbs?**
>
> **Levels of Speech. In what ways are age, provenance, social status, academic achievement, degree of formality, interpersonal relations, aesthetic concern, personality, reflected in the standard or traditional speech?**

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[4] **Ibid., pp. 90-95.**

Patterns of Politeness. What are the commonest formulas of politeness and when should they be used?

Respect. Apart from overt expressions of deference and discipline, what personages and what cultural themes, both past and contemporary, are characteristically held in sincere respect?

Intonation Patterns. Apart from the selection, order, and form of word themselves, what overtones of cadence, interrogation, command, surprise, deference, and the like are borne exclusively by the dynamics of pronunciation? . . .

Contractions and Omissions. What words or sounds are normally telescoped into contractions (for example, can't) or frequently dropped altogether. . . in spoken speech?

Expletives. What words and intonation patterns are commonly used to enliven one's speech by way of commentary upon one's own feelings or actions, those of the person addressed, or the nature or behavior of other elements in the immediate situation?

Types of Error in Speech and Their Importance. What errors is the speaker of English likely to make in the new language? What is the relative seriousness of these errors in the new culture? . . .

Verbal Taboos. What common words or expressions in English have direct equivalents that are not tolerated in the new culture, and vice versa?

Written and Spoken Language. Aside from richness of vocabulary and complexity of structure, what are the commonest areas of difference between spoken language and writing?

Numbers. How are numbers pronounced, spelled, represented in arithmetical notation, written by hand, and formally printed in ways that are peculiar to the new culture?

Folklore. What myths, stories, traditions, legends, customs, and beliefs are universally found among the common people?

Childhood Literature. What lyrics, rhymes, songs, and jingles of distinct aesthetic merit are learned by all young children?

Discipline. What are the norms of discipline in the home, in school, in public places, in the military, in pastimes, and in ceremonies?

Festivals. What days of the calendar year are officially designated as national festivals? What are the central themes of these occasions and what is the manner of their celebration?

Holidays. What is the usual rhythm of work days and days off? What do young people do with their days off?

Observance of Sunday. How does Sunday differ from weekdays with regard to what an individual does or does not do, may or may not do?

Games. What are the most popular games that are played outdoors, indoors, by the young, by adults?

Music. What opportunities are offered the individual for training and practice in vocal and instrumental music?

Errands. What are typical errands that a young person is likely to be asked to do, either at home or in school?

Pets. What animals are habitually received into the home as pets? What is their role in the household?

Telephone. What phrases and procedures are conventional in the use of the telephone? What is the role of the private telephone in the home? Where are public telephones to be found and how is the service paid for?

Comradeship. How are friendships and personal attachments likely to be formed and what provisions are made for fostering comradeship through clubs, societies, and other group organizations?

Personal Possessions. What objects are often found decorating the bureau and walls of a young person's bedroom? What articles are likely to be discovered in a boy's pocket or a girl's handbag?

Keeping Warm and Cool. What changes in clothing, heating, ventilation, food, and drink are made because of variations in temperature?

Cleanliness. What is the relation between plumbing and personal cleanliness? What standards of public hygiene and sanitation are generally observed?

Cosmetics. What are the special conditions of age, . . . activity, and situation under which make-up is permitted, encouraged, or required? . . .

Medicine and Doctors. What are the common home remedies for minor ailments? What is the equivalent of the American drugstore? How does one obtain the services of a physician?

Competitions. In what fields of activity are prizes awarded for success in open competition? How important is competition in schools, in the business world, in the professions?

Appointments. How are appointments for business and pleasure made? What are the usual meeting places? How important is punctuality?

Invitations and Dates. What invitations are young people likely to extend and receive? What formalities are involved? What is the counterpart of "dating" in the United States?

Traffic. How does vehicular traffic affect the pedestrian? What are the equivalents of traffic lights, road signs, crosswalks, safety islands, parking meters, hitchhiking?

Owning, Repairing, and Driving Cars. Are young people interested in gasoline motors? Are they knowledgeable about them? What is the role of the car in family life? What are the requirements for obtaining a license to drive?

Science. How has modern science affected daily living, inner thought, conversation, reading matter?

Gadgets. What mechanical devices are commonly found in personal use, in the home, in stores, and in travel?

Sports. What organized and professional sports are the most popular and the most generally presented for the public?

Radio and Television Programs. How general is the use of radio and television and what types of programs are offered, especially for young people?

Books. What are the facts of special interest concerning the printing, punctuation, binding, selling, and popularity of books?

Other Reading Matter. In addition to books, what types of reading matter, such as newspapers, weeklies, magazines, and reviews, are generally available and where can they be bought or consulted?

Hobbies. In what individual hobbies are young people likely to engage?

Learning in School. What course of study is usual for an individual of a given age and academic orientation when compared with that of a student in similar circumstances in the United States?

Homework and Learning in the Home. What is the importance of homework in formal education? What is taught at home by older members of the family?

Penmanship. What styles of handwriting are generally taught and used? What kinds of writing tools are available at home, in school, in public places? What are the conventions concerning the writing of dates, the use of margins, the signing of names?

Letter Writing and Mailing. How do letters customarily begin and end? How are envelopes addressed? Are there typical kinds of personal stationery? Where are stamps bought? Where are mailboxes found?

Family Meals. What meals are usually served family style? What is the special character of each meal, the food eaten, the seating arrangement, the method of serving dishes, the general conversation?

Meals Away from Home. Where does one eat when not at home? What are the equivalents of our lunchrooms, cafeterias, dining halls, lunch counters, wayside inns, restaurants?

Soft Drinks. . . . What types of nonalcoholic beverages are usually consumed by young people and adults? . .

Snacks and Between-Meal Eating. Apart from the normal trio of daily meals, what pauses for eating or drinking are generally observed? What is the customary hour and the usual fare?

Cafés, . . . and Restaurants. What types of cafés, . . . and restaurants are found and how do they vary? . . .

Yards, Lawns, and Sidewalks. What are the equivalents of American back yards, front lawns, and sidewalks in residential and business areas? What is their importance in the activities of young people?

Parks and Playgrounds. Where are parks and playgrounds located and with what special features or equipment are they likely to be provided?

Flowers and Gardens. Of what interest and importance are flower shops, house plants, gardens for flowers and vegetables in town and in the country?

Movies and Theaters. Where are moving picture houses and theaters to be found? What procedures are involved in securing tickets and being seated? What can be said of the quality and popular appeal of the entertainment?

Races, Circus, Rodeo. What outdoor events are in vogue that correspond to our auto or horse races, circuses, and similar spectacles?

Museums, Exhibitions, Zoos. What types of museums, exhibitions, and animal displays are generally provided and what is their role in the education of the young and the recreation and enjoyment of adults?

Getting from Place to Place. What facilities for travel are provided for short distances about town or from one city or part of the country to another, by bus, rail, or airplane?

Contrasts in Town and Country Life. What are some of the notable differences in dwellings, clothing, manners, shopping facilities, public utilities, when life in town is compared with life in the country?

Vacation and Resort Areas. What areas have special climate, scenery, or other natural features that make them attractive for vacation?

Camping and Hiking. How popular are summer camps, camping, hiking, and cycling trips, and what organizations are especially interested in their promotion?

Savings Accounts and Thrift. In what ways do banks or other organizations provide for the deposit of small amounts of money by individuals? To what extent and in what ways are young people encouraged to practice thrift?

Odd Jobs and Earning Power. What kinds of chores and odd jobs are young people expected or permitted to do? If these are paid for, how is the individual reimbursed? To what extent are regular paying jobs made available to younger persons?

Careers. What careers have strong appeal for the young? How important is parental example and advice in the choice of a career? What financial help is likely to be forthcoming for those who choose a career demanding long preparation?

It is culture in this technical, scientific sense that is essential in the classroom. Once the necessary distinctions are made and this meaning is clearly conceived, its usefulness and worth to the youthful student are only too apparent. There is little danger that culture in its other two meanings of refinement and artistic endeavors will be slighted; all the influence of literature and textbooks, travels and traditions will inevitably orient both teacher and student in this direction. The focal point of the presentation of culture in all its meanings should be the view of life as seen from within the new speech community, especially by individuals who are in circumstances comparable to those of the student. By presenting incidental talks suggested above, by practicing behavior traits as speaker and hearer that are authentic and typical in the new community, by establishing in the classroom a cultural island made up of both material and nonmaterial elements, and especially by identifying and commenting upon references in literature that are culturally significant, the teacher may convey to his students the concepts which make language learning invaluable and are at the same time complementary to many other important learnings.

Correlation with Other Curriculum Areas

The assimilation of culture may be effectively increased by correlating topics with those of other curriculum areas. The following areas are suggested as possibilities for the teacher's choice.

In grades 7, 8, and 9, correlation may be made with history and geography, especially from the point of view of that which is significant to the American heritage.

Throughout the grades, correlation may be made with the study of the English language. Attention may be given to the derivation of English words from Spanish, either as they occur or in special projects. As students continue the study of world literature, correlations may assume more depth and a wider frame of reference.

Outside reading for English classes will become more significant if some selections are made from Spanish titles.

Further correlation may be made with such subjects as art, music, science, and mathematics. In more technical areas, correlations will have to be left for later years when students will have sufficient depth and knowledge for significant study.

Many projects lend themselves to significant and meaningful experiences in Hispanic culture. Some of the following suggestions may be best employed in individual projects while others lend themselves more to departmental or even schoolwide activities. Some of the suggestions will be more profitably and successfully used in the more advanced years of the language program, when the students will have attained a greater degree of personal maturity as well as more depth in the language itself.

It is recommended that for added richness and depth community resources be utilized whenever possible.

Language and Literature

The student may:

> study Spanish words and expressions used in English, and English words and expressions which are derived from the Spanish (Sources are books, newspapers, magazines, radio, television, movies, and Spanish food items.)

learn about common Latin origins of some Spanish and English words

practice with a taped recording of a Spanish motion picture.

Reading Material

The student may:

dramatize cultural content in skits or puppet shows

read and dramatize simple plays

present selections from famous plays in class or assembly programs

read works of English literature which have a Spanish background (He Wouldn't Be King, Story of Simon Bolívar, Nina B. Baker; Bridge of San Luis Rey, Thornton Wilder; The Pearl, John Steinbeck; My Heart Lies South, Elizabeth de Treviño; Alicia, Florence Means)

utilize Spanish newspapers or magazines as a reading project

keep a class diary in Spanish

publish a class or school newspaper

contribute articles written in Spanish to the school publication

collect and display fine Spanish books and magazines

subscribe to Spanish newspapers and magazines for general class use

organize a Spanish book fair with books and periodicals to be displayed and sold.

Spanish and Spanish American Foods

The student may:

examine menus (These may be procured from Spanish or Spanish American restaurants. They may be composed by the students themselves.)

prepare a typical dish from a Spanish or Spanish American recipe

order a meal in Spanish.

The United Nations

The student may:

present a mock session of the United Nations (Using headsets from the language cart, advanced students may present such a program for themselves or for students in lower levels. A presentation may be based on the simultaneous translation of a speech from English into Spanish.)

(The United Nations is also a valuable source for material on United Nations Day. Write to Public Inquiries Unit, Visitors' Service.)

History and Geography

The student may:

make maps of Spain and Spanish America (Mimeographed outline maps may be used. Maps may be illustrated, indicating principal products with regions, provinces, or countries where products originate. Students may locate capitals, ports, mountains, rivers, and other places.)

make maps of North America, showing place-names which are Spanish in origin, where Spanish is spoken today

fill in outline maps of the world showing countries where Spanish is the official language

show the influence of Spain on our contemporary culture. Suggestions follows:

- make maps of North America, showing places of Spanish origin and areas where Spanish is spoken today
- make a chart or map indicating the locations of various ethnic groups of Spanish America
- show the influence of Spain on our contemporary culture
    - Spanish discoveries and exploration in North America
    - the part of the United States originally belonging to Spain
    - the influence of Spain on our American heritage and history
    - the effects of Spanish history on world history
    - ways in which Spanish influences are evident in Chicago (names of shops, restaurants, stores, streets)
    - Spanish settlements in the Southwest
    - areas in Chicago where Spanish is widely spoken

make a study of outstanding personalities and events in Spanish and Spanish American history

plan a "This is Your Life" program using as subjects prominent Spanish-speaking people in the news today or outstanding personalities in Spanish history.

Spanish and Spanish American Youth: Their Life, Education, Interests, and Aspirations

The student may:

correspond with a "pen pal" of Spain or Spanish America (This is a good way to learn about his school and social life.)

exchange tapes with "tape pals" in Spain or Spanish America

enact a short scene where two or three students hold a short conversation in which talk centers upon school life and recreational activities.

Art

The student may:

make a collection of prints and pictures of famous paintings and monuments and show them to the class, accompanied with brief descriptions in Spanish

visit the Art Institute of Chicago to see the Hispanic masterpieces of the permanent collection; visit the special shows, such as the exhibit of sculpture of Xavier Corbero, noted Spanish sculptor

report briefly in Spanish on Hispanic works of art, their artists, and the schools which they represent

identify famous works of art from pictures or prints

invite art teachers to address the Spanish class

prepare puppets in correlation with work in art classes for a puppet show in Spanish

make and display posters or charts including words or expressions pertaining to Spanish cuisine

make posters depicting items (identified) from the Spanish cuisine

participate in art contests where possible

present a discussion of Spanish artists and their works

choose topics from such specific areas of art as the following:
types of architecture
schools of painting
noted statues
famous museums.

Music

The student may:

sing Christmas carols (villancicos) in Spanish during Christmas season

listen to selections by Hispanic composers

sing folk tunes or popular songs of Spain and Spanish America

discuss outstanding Hispanic composers and their works

make a study of, or listen to, Spanish vocal music

make a special study of typical Spanish instruments; e.g. marimba, guitar

make a study of instruments of pre-Columbian civilizations (Maya, Aztec, Inca)

attend presentations by current established Hispanic musical performers.

Social Activities

The student may:

prepare folk dances for class or assembly presentation

listen to Spanish compositions played by students who have musical talent. (This may be in conjunction with assembly programs involving Spanish songs and could be followed by audience participation. Spanish classes may sing in chorus or some individuals may solo.)

organize Spanish luncheons

organize Spanish socials

recognize Hispanic holidays; suggestions follow:

- celebrate Christmas including singing Christmas carols in Spanish and breaking the piñata
- make Spanish greeting cards for Christmas and the New Year
- have students participate in a Christmas assembly program in conjunction with classes in other languages (The theme might be "Christmas Around the World."
- celebrate January 6, Día de los Reyes Magos
- celebrate Día de la Raza and other national holidays
- organize a Spanish Day or Spanish Week
- wear Spanish-type clothing
- speak Spanish outside of class
- dress in Spanish regional costumes

ask for cooperation from the cafeteria and plan to serve some typical Spanish specialty

display Spanish products in glass cabinets in conspicuous places

have a special foreign language bulletin board in a conspicuous and well-traveled corridor.

Community Resources

The student may:

visit the Museum of Science and Industry during its "Christmas around the World" festival which generally begins on December 1st (This festival depicts national Christmas customs contributing to American traditions. One is devoted to Spain or Spanish America. Christmas trees and portales are displayed, and there are special Christmas dinners, music, and pageantry.)

contact the United Nations for:

- map of member countries
- material written in Spanish
- United Nations Day flyer in Spanish
- the universal declaration of rights of man written in Spanish

invite native Spanish-speaking people of the community, students, or native visitors to address students in simple Spanish, preferably on a cultural topic related to the classwork or student centers of interest take advantage of offerings of the musical world:

- Orchestra Hall
- Lyric Opera
- Metropolitan Opera guest performances
- other trips to areas of Hispanic cultural interest

take advantage of suitable film offerings in theaters, which are likely to present Spanish films (Pan American Film Festival at Thorne Hall, Northwestern University)

refer to such publications as Chicago Prospective for listings of cultural activities in and around Chicago

see special Spanish and Spanish American performers, including instrumentalists, singers, and dancers (Ballet Folklórico of Mexico)

visit a Spanish or Spanish American restaurant

listen to or view radio or television programs when Spanish is used or Hispanic culture is advanced.

ASPECTS OF HISPANIC CULTURE

Suggested below are aspects of the culture of Spain and Spanish America around which language activities may be developed.

La gente
- La composición étnica
- Las clases sociales
- Las características

La familia
- El círculo familiar
- La vivienda, el hogar
- Las comidas típicas
- Las horas de comer
- La ropa regional

Las costumbres sociales
- El día del santo o cumpleaños
- El apellido
- La siesta
- La cortesía
- La hospitalidad
- El piropo
- La serenata
- El noviazgo y el matrimonio

- **El lenguaje**
    - **Los orígenes**
    - **Los dialectos**
    - **La riqueza de la lengua española**
    - **Las lenguas de los indios de Hispanoamérica**

- **La educación**
    - **La educación primaria**
    - **La educación secundaria**
    - **La educación técnica**
    - **La educación universitaria**
    - **Los exámenes**
    - **El analfabetismo**

- **La geografía**
    - **Los contrastes regionales en España e Hispanoamérica**

- **El clima**
    - **Las variedades del clima**
    - **Las estaciones**

- **Las ocupaciones**
    - **El campesino**
    - **El minero**
    - **El artesano**
    - **El obrero industrial**
    - **El llanero**
    - **El huaso**
    - **El gaucho**
    - **El jornalero**
    - **El profesional**
    - **El soldado**
    - **El guardia**

- **Algunos tipos callejeros**
    - **El limpiabotas**
    - **El vendedor ambulante**
    - **El revendedor de entradas**
    - **El barquillero**
    - **El sereno**

- **La religión**
    - **La iglesia**
    - **Las actividades religiosas**
    - **Los días de fiesta**
    - **La romería**
    - **La verbena**
    - **La procesión**

- Los deportes
    - El fútbol
    - El frontón
    - El beisbol
    - El básquetbol
    - El tenis

- Las diversiones
    - La corrida de toros
    - Los charros de México
    - El rodeo
    - Las riñas de gallo
    - La natación
    - El paseo
    - El café
    - El casino de los hombres
    - La fiesta en casa
    - La tertulia
    - Los teatros y cines
    - La confitería

- La música
    - Los instrumentos típicos
    - Las canciones populares
    - Las canciones antiguas
    - Los mariachis de México

- El baile
    - Los ritmos regionales
    - Las danzas simbólicas

- El folklore y la superstición
    - Las leyendas
    - Los mitos
    - Las costumbres antiguas
    - Las creencias

- Los hombres prominentes
    - Los compositores
    - Los hombres de ciencia
    - Los pintores y escultores
    - Los novelistas, poetas, y dramaturgos
    - Los actores de cine y de teatro

- El gobierno
    - La política
    - Los dictadores
    - Los estudiantes en la política
    - La reforma agraria

La moneda corriente

El sistema métrico

Los medios de transporte

Las vías de comunicación

Los productos y los recursos naturales

Las industrias

El comercio

La Organización de los Estados Americanos y la Unión Panamericana

La aduana

La lotería

El correo

La plaza

El mercado

TEACHER'S NOTES

3

Chapter 12

VOCABULARY LEARNING

The overall "method" of teaching vocabulary has been a subject of discussion for many years. When speaking of the teaching of vocabulary, it is well to first consider the nature of this aspect of language learning. As the least characteristic feature of a language, vocabulary items are quite easily borrowed by one language from another. Whereas structure represents a well-defined and limited body of material which can be completely mastered, the learning of vocabulary is endless. There is no practical value to having knowledge of words alone, without having the ability to fit these words into discourse. This is why the extensive learning of vocabulary is de-emphasized until the student has acquired mastery over the structure of the language. When this point is reached, the enlarging of vocabulary may proceed without difficulty. Linguists and master teachers strongly oppose the teaching of English-Spanish equivalents out of context, stressing that it is essential that vocabulary be learned through use in patterns of speech related to a situation and not in isolated form paired word for word with English equivalents. This kind of teaching often leads the student into making serious or ridiculous errors in the use of vocabulary.

Thus, in general, vocabulary items should always be learned in the meaningful context of an utterance. The teacher should concern himself with structural patterns and situations in which the student can use these words, all the while minimizing the learning of vocabulary until all common grammar structures have been learned. Students should be provided with experiences in learning and practicing vocabulary to correspond to their need for using the new words and expressions in the four language skills.

The First Level

On the first level, the nature of the vocabulary involved is such that identification of objects, persons, and actions is often accomplished through direct association, without the use of English. The most effective way of acquiring vocabulary is indeed through establishing direct bonds between the foreign word and the concept, all the while keeping the use of English at a minimum for as long as possible and wherever possible, throughout the foreign language course.

During the audio-lingual phase, when all the student's attention is concentrated on the listening and repeating of utterances such as statements, rejoinders, questions, directives in both affirmative and negative, the form of these exercises is the "molecule of speech" in which the students talk to one another about a selected situation, playing alternately the role of hearer and speaker.

As the systematic presentation of structures progresses, exercises involve larger structures. While working with these exercises specifically designed to acquaint him with and give him control over forms and sequences, the student will have been working only with enough vocabulary to give substance to the exercises.

Later Levels

Vocabulary expands rapidly as students progress. It is important to continue the contextual learning of vocabulary in association with familiar words and expressions.

In more advanced levels, as abstract ideas are introduced and as literary expression increases in complexity, the teacher may have to use some English equivalents in the initial presentation.

Abundant practice of the new vocabulary items in meaningful situational contexts will associate the foreign words with their concepts. Of course, the more abundant and frequent the practice, the more quickly the foreign word and its concept will be learned.

A Word about Cognates

Rather than to tell beginning students that certain words are the same in the foreign language as in the mother tongue, the teacher should tell them that there are no cognates for the ear, because:

> There are few sounds which are exactly identical in both Spanish and English.
>
> There are no cognates in meaning, for no semantic areas are identical in two cultures.

More simply stated:

> Words may look alike when they are written, but the sounds they represent are not the same.
>
> Words may look alike when they are written, but the things they stand for are not the same.

Cognates exist only on the printed page. When the student sees cognates in print, their similarity will be obvious enough to him, but he must be shown where the similarity ends.

Vocabulary Building

Only when the student is thoroughly familiar with sounds, arrangements, and forms does he center his attention on enlarging his vocabulary. Thus, in the beginning phase of instruction, emphasis should be placed on mastery of language patterns with vocabulary added gradually.

Vocabulary becomes part of the student's habits of expression through much practice in meaningful utterances and in situational context. The context may be that of an audio-lingual experience, reading material, pattern drill, or cultural experience.

The teacher may plan for the learning of new vocabulary by incorporating into the basic material a small number of each of the following:

- memorization of a few short poems, rhymes, jingles, or simple proverbs
- singing of songs
- dramatization of short plays (a good activity for a Spanish club or for the more advanced student)
- playing of games.

The following audio-visual aids may be used effectively in building vocabulary or in drilling new words:

- illustrations
- moving pictures or slides
- flashcards
- filmstrips
- maps
- games materials
- wall charts.

The item substitution drill (See Chapter 1) may very well serve as a vocabulary drill. One item is replaced without altering the rest of the sentence.

Use of the Dictionary

There are times when the student will need to consult a dictionary. The student should be warned that the area of reference that is symbolized by a given word in one language almost never matches that of its dictionary equivalent in another language and that the meanings are sometimes very different. If he consults the dictionary when reading Spanish, the context will be provided by the passage which he is reading. But, if he consults the dictionary for the purpose of forming a Spanish sentence himself--a situation which should arise only in the more advanced stages of instruction--he must be trained by the teacher to pay special attention to the sample sentences and contexts provided in the dictionary. Obviously, dictionaries which do not provide examples for the usage of words are not useful for student work in composition.

The Skill to Derive Meanings through Context--Contextual Inference

One of the teacher's main aims in teaching vocabulary is to develop a feeling for contextual inference. It is important that the student develop skill in deriving meanings because by learning to use inference and association he will have a device to circumvent the use of English. When the new word is placed in a context of familiar words or actions, it becomes possible to derive its meaning.

Ways in which this skill may be developed--

associating the foreign word with the object or action

deriving the word's meaning through

use of synonyms (habitación: cuarto; contestar: responder; mandar: ordenar; entender: comprender)

use of antonyms (La casa no es pequeña; es grande.)

use of definitions in Spanish (Un perezoso es un hombre que no quiere trabajar.)

inference of meanings through association of words in a family

bailar
baile
bailador
bailarín
bailarina

libro
librero
librería
libreto
librillo

cantar
canción
cantador
cantante
cantata

Obviously, these suggestions have the advantage of "staying within the Spanish." The use of an explanation in English is necessary only if the Spanish explanation becomes confusing or if it is more economical to use the English.

Active and Passive Vocabulary

Vocabulary may be grouped into active and passive. Active vocabulary includes the words and expressions which are intended for instant recall and which are used in speaking and writing. These should be practiced both in and out of class in a variety of drills and situational contexts. Words and expressions which students are expected to understand in listening and reading experiences are classified under passive vocabulary. An extended passive vocabulary is developed for purposes of aural comprehension and reading.

In later levels, when reading is assigned as a first step in learning new material, the student is coached as to which words are to be learned for recall, for it is obvious that he cannot learn them all.

Idiomatic Expressions

An idiom is any construction whose meaning is not clearly deducible from each of its components. Its meaning must be learned like a vocabulary unit. In teaching vocabulary, the teacher must be on the lookout for expressions which have a total meaning which is in no way predictable from the meaning of the component parts. These expressions must be learned as units, and their meaning must be contrasted with that of their individual components.

General Problems in Teaching Vocabulary

Additional important aspects of the teaching of vocabulary are:

the problem of which words to teach
the problem of determining which words are the most "frequent" in the spoken language and thus the most necessary.

Total Vocabulary

If knowledge of vocabulary is to be adequately developed, by the end of the foreign language sequence students will have more words:

in their reading vocabulary than in their listening vocabulary
in their listening vocabulary than in their speaking vocabulary
in their speaking vocabulary than in their writing vocabulary.

In the four- or six-year program, at the end of the second level, there will be a gradual development from the concrete to the abstract in vocabulary within the frame of words of highest frequency in the spoken language, leading to the ability to use functionally those words which constitute a basic vocabulary and those which are most frequently spoken.

There will be continuing growth so that further development in the spoken language will lead to oral mastery of a much larger vocabulary by the end of the program. The student will have developed mastery in all four communication skills proportionate to the objectives set up for the level.

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Chapter 13

USE OF ELECTRONIC EQUIPMENT AND THE LANGUAGE LABORATORY

In order to provide students with additional hours in the audio-lingual experience and supplement and enrich classroom teaching, all high schools with a foreign language program have been supplied with tape recorders, record players, headphones, and jackboxes. Language laboratories have been installed in some high schools.

Integration with Class Work

In the classroom, a tape recorder or record player with a sufficient number of headphones can be set up for a part or all of a class to listen at one time.

The materials used and the skills developed in the simplest form of the laboratory as well as in the full laboratory should be integrated with the work in the classroom. The language laboratory should provide practice in those dialogues, drills, and skills which have been taught in the classroom, for the most important use of the laboratory is for additional practice subsequent to understanding.

Electronic equipment makes its greatest contribution as an integral and planned part of a program in which audio-lingual instruction forms the basis for the progressive and continuous development of all the language skills. Therefore, the types of recorded material needed are those which fully and directly integrate laboratory work and class work.

Functions

Language laboratory facilities can provide the following functions:

active simultaneous participation of all students in a class in listening and speaking practice

a variety of authentic native voices as consistent and untiring models (In the beginning, emphasis should be upon native voices using standard pronunciation. After the third level of the program, it is desirable that native speakers with regional variants also be made available.)

opportunities which meet individual differences through guided practice

repetitive drill to set desired speech habits (The teacher is free to focus attention on individual student performance.)

opportunities and convenient facilities for teachers to evaluate and correct the performance of individual students without interrupting the work of others

an intimate contact with the language, equal hearing conditions for all students, and simultaneous grouping of different activities through the use of headphones

immediate teacher correction of student errors

various testing functions (aural comprehension and oral production)

a sense of privacy and a sharper focus on learning activities.

The Laboratory Session

While using electronic equipment, the teacher must be the coordinator who keeps the drilling and repetition moving at normal speed, but he must also be sensitive to needs, breaking the routine and introducing a change of pace at the right moment so that students feel constantly challenged. No machine or tape can sense the response of a class.

If the teacher and his class are assigned to the language laboratory for full forty-minute periods, the teacher should provide a varied lesson. In addition to the use of the laboratory for appropriate listening and speaking practice, the teacher may wish to use songs and other musical records to change the learning pace. It is sometimes advisable to allow the students to remove the earphones and relax for a few moments between exercises. Film strips with synchronized tapes can also vary the program in the laboratory.

If laboratory space and time are at a premium, the laboratory is more profitably restricted to the overlearning of the patterns of a lesson, after the lesson has been understood and partly drilled in class. This type of drill can be fruitful only if the lesson has already been well drilled in class.

The Post Laboratory Session

The post laboratory session is also important in the teacher's planning. From monitoring his students in the laboratory, the teacher knows the difficulties which they have encountered. In a post laboratory session he may wish to clarify certain points or practice certain drills which he feels were not mastered.

Equipment

Equipment does not necessarily make teaching or learning easier, but it can make both processes more interesting and productive. Its application to language learning has made it possible to teach students to speak and to understand spoken language more effectively than was ever before possible in a school situation.

The key to more effective learning of the listening-speaking skills is found in the methods and materials rather than in the equipment. The function of equipment is merely to help implement instruction which the teacher presents first in the classroom. The laboratory is a practice ground for material first presented in class.

Materials

Materials for laboratory use must have the following characteristics:

Basic text and recorded practice materials are used both in class and laboratory each reinforcing the other.

Materials are based on authentic speech patterns.

Materials provide for gradual mastery of the most common structures and vocabulary in context through pattern practice.

The language laboratory should not be used in the following ways:

as an adjunct to a traditional grammar translation type of program presenting materials heard only in the laboratory

only for enrichment activities

to fulfill requirements other than its basic function of helping to develop and maintain the listening and speaking skills.

Specific Uses of the Laboratory

The language laboratory should provide the following opportunities:

Beginning Level

pronunciation practice
drill on class presentations
questions on class work
review
self-help
remedial work
testing.

Intermediate Level

the same as the beginning level with greater emphasis on remedial work.

Advanced Level

grammar review: advanced pattern drills
comprehension test: free conversation, using pictures as stimuli
original tape recordings
note taking from lectures
listening comprehension: excerpts of literature.

Supervision of the Laboratory: Training of the Faculty and Students

The laboratory should be supervised by a member of the modern language department who will set up a schedule for classes, help faculty members, train student assistants, arrange for maintenance and repairs, and supervise the record and tape library. Members of the language department will supervise their own classes in the laboratory.

The teacher in charge of the laboratory is expected to know at least Chapter I, II, and VII of Hayes' Technical Guide for the Selection, Purchase, Use, and Maintenance of Language Laboratory Facilities[1] and all of Hutchinson's Modern Foreign Languages in the High School: The Language Laboratory[2]. Other teachers are urged to study these references.

At the beginning of each semester students should be briefed on the operation of the equipment and the procedures and rules of the laboratory. A general policy of operation and discipline should be agreed upon by the faculty.

Scheduling

To be effective as a learning device laboratory work should be scheduled regularly with beginning classes allowed more time than advanced ones.

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[1] Alfred S. Hayes, Technical Guide for the Selection, Purchase, Use, and Maintenance of Language Laboratory Facilities. Department of Health, Education, and Welfare Bulletin No. 37, OE-21024 (Washington: U. S. Government Printing Office, 1963).

[2] Joseph C. Hutchinson, Modern Foreign Languages in the High School: The Language Laboratory. Department of Health, Education, and Welfare Bulletin No. 23, OE-27113 (Washington: U. S. Government Printing Office, 1961).

Short frequent periods of practice are more effective than long periods. Since the maximum time to be spent effectively practicing in the laboratory is about one half hour, two half periods a week are better than one complete period. Five half periods a week are ideal.

If possible, the laboratory should be made available to students during their free periods. Accommodations of individual differences is one of the greatest contributions of the language laboratory to foreign language teaching and learning.

SCHEDULE FOR USE OF LANGUAGE LABORATORY OR EQUIPMENT

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2					
3					
4					
5					
6					
7					
8					
9					

Additional audio-lingual practice in the language laboratory is integrated with the work in the classroom. The language laboratory makes possible the active simultaneous participation of all students in the listening and speaking practice. The overhead projector, a valuable addition to the language laboratory, is useful during the pre-reading period of instruction as well as after the introduction to reading and writing.

Chapter 14

UTILIZATION OF FOREIGN LANGUAGE FILMS

With optimum utilization the foreign language film becomes a valuable tool in foreign language instruction. It provides excellent opportunities for the establishment of good listening habits, is an effective means of reinforcing the audio-lingual skills, and brings the learner into direct contact with the authentic foreign culture. It should be utilized to reinforce the language learning goals rather than merely to entertain.

The procedure which follows is suggested to the teacher:

> The film should be previewed prior to class showing. If this is not possible, the catalogue description should be reviewed. Also, the film guide found in the film container should be read and checked for concepts, vocabulary, important points, and suggested follow-up activities.

A brief summary of the film is given in English for beginning students and in the foreign language for intermediate and advanced students.

The students are told what to look for in the film.

These oral activities may follow the viewing of the film:

simple narrations by the students on what they have seen
questions and answers
topics of conversations
dramatizations.

At the advanced level the student may also write compositions in the foreign language.

If possible the film should be shown a second time for reinforcement. With the sound turned off students can give the narration.

Films and filmstrips for use in Spanish classes are available from the library of the Division of Visual Education and are listed in the following publications:

> **Classroom Motion Pictures, Filmstrips, and Art Slide Sets 1961-1963.**
>
> **Supplement 1964, Classroom Motion Pictures, Filmstrips, and Art Slides. (This publication lists the most recent acquisitions.)**

Filmstrips, slides, and transparencies which have been approved for purchase out of a school's own funds may be found in this publication:

> **Approved List of Filmstrips, Slides, and Transparencies 1963-1965.**

Information concerning films or filmstrips purchased after the date of these publications may be secured by contacting the foreign language consultants.

Chapter 15

TESTING

Teaching and testing go hand in hand, for evaluation is an integral part of the foreign language program.

From the teacher's point of view, evaluation represents the continuous process of appraising the success of his materials, methods, and techniques. It provides the means of judging student progress and of identifying areas or skills in which progress is slow. Besides measuring achievement, testing on the secondary school level is a means of diagnosing difficulties and correcting them.

From the student's point of view evaluation represents a source of motivation, an incentive to improvement, and a key to his own progress.

The profound changes now taking place in foreign language teaching call for new ways of evaluating student progress.

The suggestions in this and the following chapters reflect:

the new emphasis on the spoken word
limited vocabulary at the beginning stage
curtailment of translation
delayed introduction of reading and writing.

The Values of Frequent Testing

It is obvious that frequent testing is very important during the first year of foreign language instruction, when the student's speech habits are being formed.

The teacher must remain constantly on his guard throughout the foreign language sequence, to maintain and further develop the audio-lingual skills which he has worked so hard to establish. It is important to correct errors immediately. It gives the student great satisfaction when he can show competence in speaking the foreign language. A chance for recognition of his achievement, by frequent evaluation, will motivate the student.

At the heart of a workable evaluation program should be the teacher's own informal day-by-day observations of student progress in any of the four skills. This should be supplemented by frequent quizzes, tests at

the end of the unit, and examinations at the conclusion of a phase or of a whole course.

The teacher of such a program should keep in mind certain basic concepts:

- the four skills: listening, speaking, reading, writing
- active and passive language behavior
- interference from the native language.

Evaluation may:

- measure class or individual achievement
- bring to light class or individual deficiencies
- aid in the selection or placement of students
- provide information useful in adapting procedures to meet the needs of individuals or groups.

Types of Tests

Achievement Test

The achievement test is constructed to measure success in a particular sequence of study. Whether its form is that of a long test at the end of a unit, a midterm or final examination, or a short daily quiz, in order to truly measure achievement it should measure the learnings in which the student has been or is engaged.

This test should reflect the objectives, methods, and materials embodied in these learnings. The teacher should know the purpose which the test is to serve and the concepts and skills which it is to measure. In constructing an achievement test, the teacher should follow closely the nature of the teaching materials used in the sequence of study to be tested.

The test should provide the teacher with a work sample of student performance from which he might generalize and compare with validity student progress and achievement in the area tested. It is important that the test represent a fair sampling of items and a proper choice of question types.

In addition to measuring the acquisition of skills and concepts, the achievement test may serve diagnostic, prognostic, and developmental purposes.

Proficiency Test.

The object of the proficiency test is to determine the general level of language knowledge possessed by a student as he resumes a course of study after an interruption or as he begins studying at a new institution after transferring from another one.

In the proficiency test there is no intent to correlate the testing material to a specific sequence of study. The test must measure all possible areas--including the linguistic and cultural skills, regardless of the learning material previously used.

The proficiency test seeks to determine the level of competency possessed by the student and to place him correctly in the language program of the school.

The proficiency test draws its material from a greater variety of sources than does the achievement test.

General Principles of an Effective Program of Evaluation

Skills in all four areas should be tested.

Tests should be frequent, systematic, and purposeful.

Tests should reflect the objectives, materials, and methods of the foreign language course.

Tests should have a positive effect in motivating students to better learning.

Tests should advance the learning process by:

giving students the opportunity to demonstrate what they know
showing students what they should know
showing students what is expected of them
making the study assignment in preparation for the test as specific as possible
covering all material which the teacher announced would be covered.

Tests should be announced ahead of time. This will motivate students to effective study on the next occasion. The unannounced test does little more than create a barrier between the students and the teacher.

The following list is offered to the teacher as a guide in determining whether a particular test meets the demands for teaching, testing, and learning.

List of Criteria for the Evaluation of Language Tests

A statement of elements in an effective program of language testing may be made clearer by taking into consideration both the elements of a good test and those of a poor test.

The following statements indicate what a good test should include:

The directions are clear and concise.

The directions are in English. (You are trying to test knowledge and not the ability to figure out directions. If directions are given in the foreign language, they are so worded as to be easily understood by the students.)

There are adequate model items to illustrate to the students how a particular type of test item should be done and so that they will understand what they are to do. (Some students go more by example than by directions as they are bound to do if we are training our students to depend upon analogy rather than analysis.)

The test proper restricts itself to Spanish in the items themselves.

Each test item tests only one thing.

The test is graded in difficulty, with the items gradually increasing in difficulty. (This will set the students in a receptive frame of mind and will separate the good students from the poorer ones without completely frustrating the poorer ones.)

The sampling of test items is representative of learnings in which the student is currently engaged.

There is a variety of questions so that students can answer some, if not all, of the questions.

The test items are sufficient in number and different enough from each other to give the student a fair opportunity to show what he can do.

The test provides the teacher with a work sample of the student's performance from which he can generalize and observe student progress in the area tested.

In measuring skills individually, questions are designed to eliminate the use of the other skills. (Tests should be concerned with one thing at a time. If testing pronunciation, one does not attempt to test grammar or vocabulary as well.)

Structure, vocabulary items, and idiomatic expressions are tested in context.

In testing vocabulary, the test utilizes associations, contexts, and definitions rather than translations of single words.

Cultural items are tested in a linguistic or situational context.

The material for the test comes from normal modes of speech.

In a speaking or writing test, the length of the expected answer is indicated.

The test is written up in terms of what the students should know and not what the teacher knows.

The test items are appropriate to the purposes of the test and to the capacities of the group being tested.

The test evaluates what the teacher announced it would.

The assignments for review and study are as specific as possible.

The following elements may be found in a poor test:

anecdotes (Anecdotes should not be used in testing because too often they are dependent upon one punch line for their meaning.)

the matching of two languages

incorrect forms

the use of English in the test proper

the use of translation at earlier levels

translation into Spanish as a comprehension test (It is suggested that, in the place of translation into Spanish, equivalents in the foreign language be utilized, as in directed dialogue or directed composition.)

the translation of single words in testing vocabulary

the use of structure, vocabulary, and idiomatic expressions outside of context

when testing for knowledge of order and form, the test poses an additional problem of vocabulary. (It is preferable to supply the needed words and ask the student to put them in their proper sequence and form.)

"trick" or "catch" items which are so phrased that the correct answer depends upon a single, obscure, keyword

obvious, trivial, ambiguous, or meaningless items

items which contain irrelevant cues.

Other Tests

The change in teaching materials and methods has brought about changes in testing procedures in tests now offered by such organizations and agencies as the College Entrance Examination Board and the Modern Language Association.

The following tests reflect the new approach:

Tests which accompany commercially prepared basic teaching materials (Tests frequently accompany materials made in the new key.)

MLA Cooperative Foreign Language Tests. Under provisions of the NDEA (Title VI), new tests for measuring student achievement have been written. A joint effort of the Modern Language Association and the Educational Testing Service, the MLA Cooperative Foreign Language Tests have been developed by committees of language teachers working under the direction of Nelson Brooks of Yale University. The tests in the series are designed for use in grades 7 through 14. The tests measure the four language skills, listening, speaking, reading, and writing, at two levels of proficiency. There are alternate forms of each test. The tests will be available in 1964; teachers may contact the foreign language consultants at the Department of Curriculum Development.

Examinations of the College Entrance Examination Board

Advanced Placement Tests.

Information on the latter two tests may be obtained by writing to either of these two sources: Mr. Jack N. Arbolino, Director, Advanced Placement Program, 475 Riverside Drive, New York, New York 10027; Mr. Hollace G. Roberts, Director, College Board, Midwest Regional Office, 625 Colfax Street, Evanston, Illinois 60201. (UN 9-1840).

Chapter 16

SAMPLES OF TESTS FOR EACH SKILL

The design and preparation of tests of competence in the four separate language skills, listening, speaking, reading, and writing, should reflect recent developments in the approach to modern foreign language teaching.

Speaking and listening tests may be designed for use in the language classroom with or without electronic equipment. They may also be adapted for use in the language laboratory.

The tests which follow represent a wide variety of contexts.

Listening Comprehension

The testing of the listening comprehension skill is of particular importance during the prereading phase of instruction.

In essence, listening comprehension tests evaluate the student's ability to discriminate between similar sounding utterances in the foreign language, to choose appropriate responses to social situations, and to understand narrations, telephone calls, conversations, and plays.

Some of the same drills used in training students to understand the spoken word may also be used to measure their achievement.

The measurement of the listening comprehension skill may be accomplished separately or in conjunction with the other skills. The teacher should always keep in mind that the goal is to understand the native speaker speaking at a normal conversational rate.

Although testing procedures follow the same format on higher levels, more complex stimuli are used.

The listening comprehension tests, designed to evaluate the student's "ear" for the language, may contain questions of the following types.

Action-Response Test

Students are asked to make nonverbal responses to rapid fire commands.

This is a nonverbal test of understanding which may be adapted to any particular point in the language program, but which is particularly suited to testing at earlier levels. The teacher simply adapts the difficulty and complexity of his commands to the age and maturity of his students.

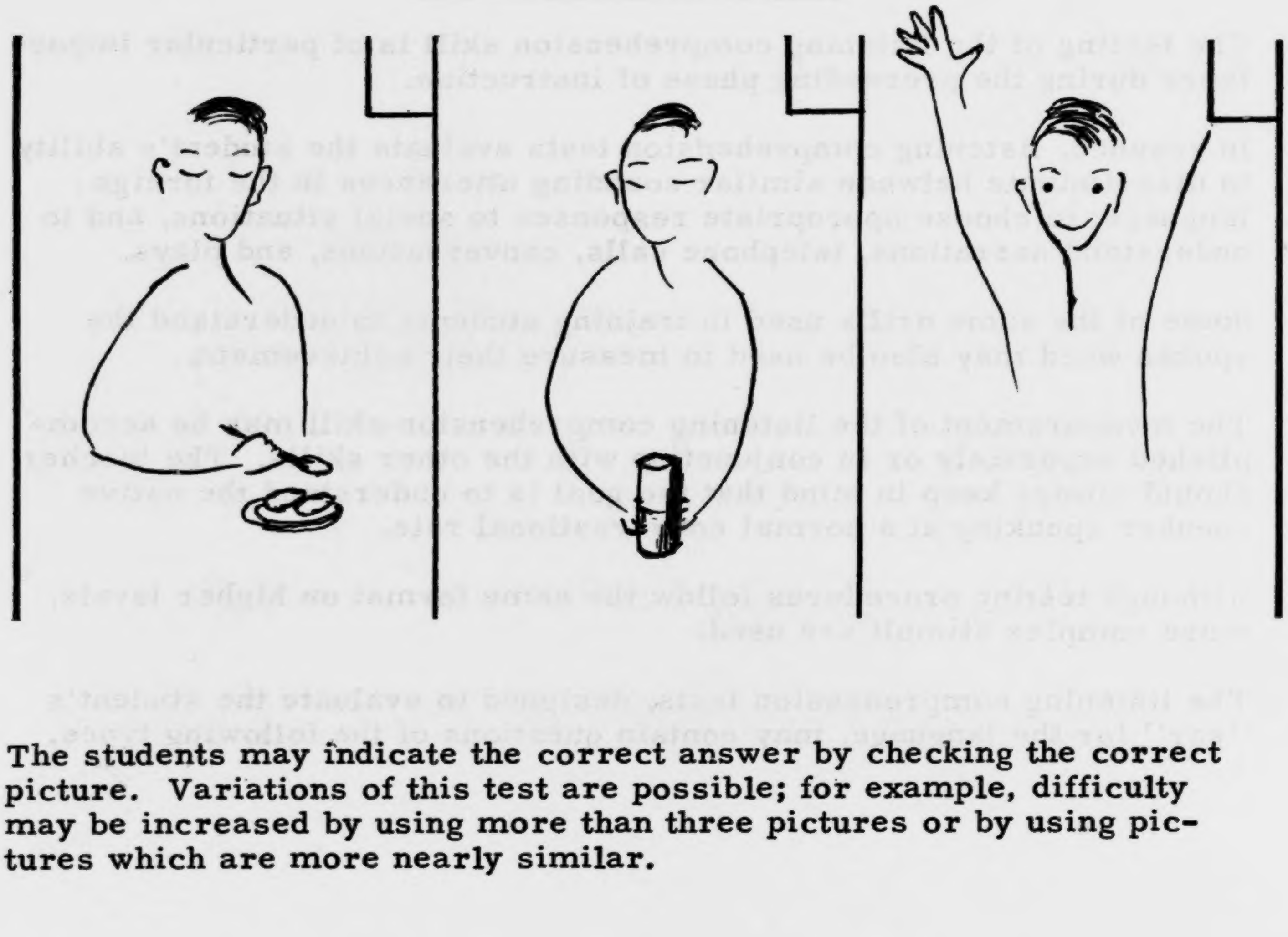
The following may be included in such a test:

Cierre Ud. la puerta.
Siéntese Ud. aquí.
Déme Ud. los papeles.
Vaya Ud. a la derecha.

Picture Response Test

The students may be directed to choose from among three pictures the one which corresponds to the sentence which is read by the teacher.

Miguel come helados.



The students may indicate the correct answer by checking the correct picture. Variations of this test are possible; for example, difficulty may be increased by using more than three pictures or by using pictures which are more nearly similar.

Multiple Choice Question-Answer Test

The students may be tested for listening comprehension skill apart from the other skills in the multiple choice question-answer test.

The student is given a sheet bearing the numbers from 1 to 10, with the letters, a, b, c, d, after each number. In answer to simple questions, the student selects the best answer from four which are supplied orally by the teacher. The student circles the letter corresponding to the best answer.

Teacher: ¿Cómo está su amigo?

a. Se llama Pedro.
b. Está bien.
c. En la escuela.
d. Son las dos.

Sample Answer Sheet. Several variations are possible on the type of answer sheet used by the student. The following is offered as an example.

FOREIGN LANGUAGE LISTENING COMPREHENSION TEST

Write your name and all other information called for in the spaces shown below.

Name ______________________ Grade _____ School __________
Last First Initial

Room No.________ Teacher ______________ Class Time ________

You will hear a series of questions. After each sentence you will hear four possible answers. Each sentence and the possible answers will be given twice. When you hear the signal, circle the number of the best answer on your answer sheet. Remember to circle your number AFTER the signal is given.

Sample: a b c d

Question	Answer	Question	Answer
1.	a b c d	6.	a b c d
2.	a b c d	7.	a b c d
3.	a b c d	8.	a b c d
4.	a b c d	9.	a b c d
5.	a b c d	10.	a b c d

The multiple choice question-answer test may also be used to test the listening comprehension skill in combination with another skill. Here listening comprehension is measured through visual recognition of the correct answer to a question presented orally. (This may be done with a tape.)

The teacher asks the student to check, on a sheet numbered from 1 to 10, with four choices for each number, the statement which answers correctly the question heard.

Teacher: ¿ Qué tiempo hace?

a. Es muy bueno.
b. Hace calor.
c. Tengo calor.
d. Son las tres.

Multiple Choice - Rejoinder Test

The students are given an answer sheet numbered from 1 to 10 or 1 to 20. Opposite each number are four choices. The teacher reads aloud a series of statements. As he does so, the students circle the letter which corresponds to the rejoinder which best follows the statement heard. Often both questions and answers are idiomatic or bound to a specific social situation.

Teacher: Gloria estudia español.

a. Se me olvidó el cuaderno.
b. Tengo mucha hambre.
c. Yo también.
d. Me llamo Juan.

Minimal Pairs

In this technique for testing auditory discrimination, the teacher selects minimal pairs of words containing troublesome contrasts and reads the pairs aloud to the students, allowing a few seconds between pairs. After each pair has been read, the students write S if they hear the same word repeated and D if they hear two different words.

Examples of minimal pairs:

pero - perro
casa - casi
todo - toro
estas - estás
nueve - nueva
calor - color

This technique has the advantage of flexibility, for the teacher may wish to have five or ten pairs of items testing the same contrast or instead may test a different problem in each pair. (It is also possible to construct these tests in triplets or even quadruplets.)

The use of minimal pairs of sentences is a little more challenging as well as more valid. In using sentences, the student does not know where the difference will occur if it does occur. If, on the other hand, he has mastered the sound contrast, he will have little or no difficulty in determining which pairs are the same and which are different.

Completion of a Statement or Question

The completion type of item tests appropriateness of vocabulary in addition to comprehension. The teacher reads aloud a list of sentences from which one or more words have been left out. Four possible completions for each item are supplied. The student circles the letter which corresponds to the best possible answer.

Teacher: Siete y ocho son ______.

a. dieciseis
b. ocho
c. quince
d. diecinueve

Conversation Response Test

A test in conversation-response involves comprehension of conversations, narrations, or telephone calls. A conversation is heard or a scene is described. The student is asked several questions on what he has heard.

Speaking

In general, the four areas to be evaluated by speaking tests may be identified as:

control of pronunciation (individual sounds and sounds in sequence; e.g., word linking, intonation, rhythm, stress)

control of structure (forms, word order, endings)

fluency (speed of speech, grouping of words)

vocabulary (appropriateness and extent).

In oral testing, the value of immediate diagnosis and correction is evident. The teacher may quickly evaluate the student's ability to express his thoughts in the foreign language, either in response to a question or to some other stimulus. Oral reading with correct phrasing and expression is an indication of comprehension.

The teacher may wish to measure one or more phases of the speaking skill. The first and second tests evaluate listening comprehension as well as speaking ability.

The teacher should limit the number of different items to be rated in a particular test. Student names are written down the left-hand side of the paper. The teacher may then use a numerical rating in evaluating student progress. The number of evaluation (1 - 2 - 3 - 4) is entered in the appropriate column.

This way of scoring may be used for other types of speaking tests. A cumulative chart showing progress might be kept for each student.

Sample Test Scoring Scale for a Speaking Test

In preparing a test scoring scale the teacher lists the items to be tested. The items should be specific.

Each utterance in the test contains an item to be scored. This item may be underlined. The remainder of the utterance is ignored in scoring.

The student is rated according to a special 1-4 number scale corresponding to his performance. The scale which follows is an example of such a scale. It is virtually a complete scale. The teacher is to use his own judgment in selecting the areas to be tested.

At this time, the teacher is referred to the section on Pronunciation Drills in the Teacher's Manual which accompanies Spanish, Level One of the Audio-Lingual Materials.[1]

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[1] Audio-Lingual Materials, Spanish, Level One, (New York: Harcourt, Brace and World, Inc. 1961), pp. 45-72.

Date ______________

Class ______________

Skill Tested Speaking

Items Tested ________

Scale

1 – Superior (near-native)

2 – Good (clearly comprehensible, with few characteristics of student's native speech)

3 – Acceptable (comprehensible, but obviously influenced by native language)

4 – Poor (incomprehensible)

Student	Word Linking	Intonation	Rhythm	Stress	Vowel Sounds Specific	Consonant Sounds Specific	Grammatical Correctness	Fluency (Ease and naturalness of total effect)	General Pronunciation

The "Mimic" or "Echo" Test

The student imitates short phrases which contain samples of various pronunciation problems. He does not see the written word. This test may indicate how well he can control the sound system without error due to mispronunciation of the written word. Although this test is particularly suited to the beginning student, it may be adapted to other levels in the four- or six-year sequence. For higher levels, the teacher will use longer and more complex utterances in testing. The teacher asks the students to repeat what he hears spoken by the teacher or the voice on the tape.

7th grade level: Me gusta el color rojo.
9th grade level: ¿ Prefiere Ud. que salgamos ahora o más tarde?
12th grade level: Es necesario que Luis estudie tres horas al día
para salir bien en los exámenes.

Scoring of the "Echo" Test. The teacher prepares in advance a check list of the specific characteristics of speech production which he wishes to evaluate.

It is suggested that the teacher write these items across the top of a sheet of paper; for example, adapting the scale on the preceding page.

The "Buildup Test". In this variation of the preceding test, students repeat sentences whose length is progressively increased.

7th grade level: La muchacha pequeña habla.
La muchacha pequeña habla español.
La muchacha pequeña habla español y francés.

11th grade level: Salió del cine a las diez.
Cuando salió del cine a las diez, no me vió.
Cuando salió del cine a las diez, no me vió
porque yo estaba en la sombra.

Rejoinder Test

The student hears a statement to which he replies with a suitable rejoinder. Creative use in social situations is evaluated.

Interview Test

The teacher may tape a few questions which have to do with a particular student. That student is directed to reply to these personalized questions. This type of test measures the following:

the student's ability to understand the question
the student's ability to respond automatically
the student's control over structural patterns.

This type of evaluation is highly recommended because it provides a work sample of performance representing very real communication goals.

The teacher may direct the student to answer some questions affirmatively (by a nod of the head) and some negatively.

Oral Reading

The student may be asked to read a passage to indicate his ability to associate the sound with the written symbols. The passage should contain samples of various pronunciation and intonation problems. The student is tested on his ability to read aloud with the proper pronunciation and intonation and with the fluency expected of students at his particular level of language study.

Picture Reaction Test

The student is asked to respond orally with single-sentence responses to a nonverbal stimulus. Depending upon the age level, the student is shown a simple line drawing (of objects or animals) and is asked to react. He may be directed to answer questions involving the actions, persons, or objects in the picture. He may be required to describe or identify the person or object, or he may be asked to tell the size, color, and location of objects.

On a more advanced level, the student may be asked to describe a situation depicted in a series of three or four pictures showing some continued action. The student may be asked to tell what the person is doing.

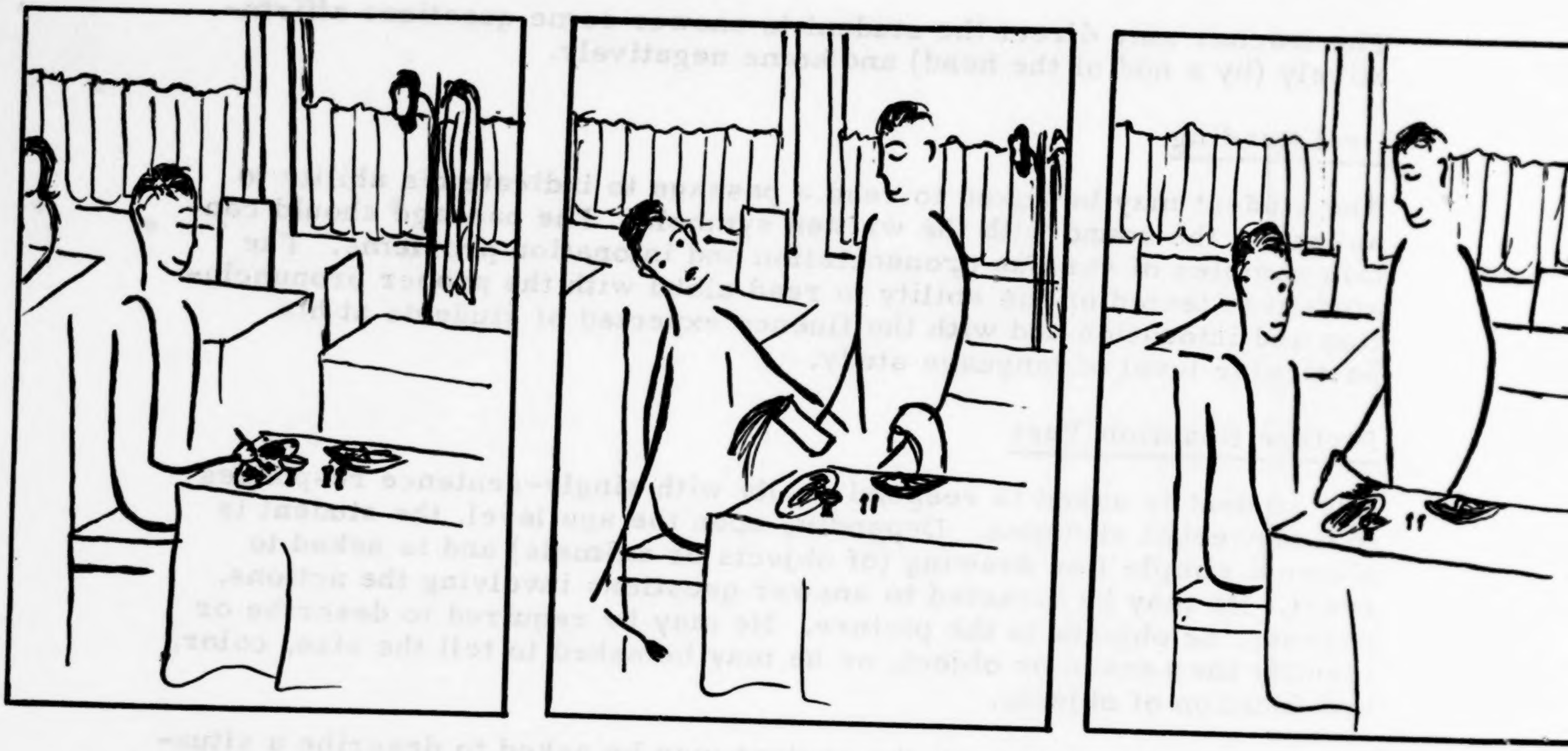
Creative Description

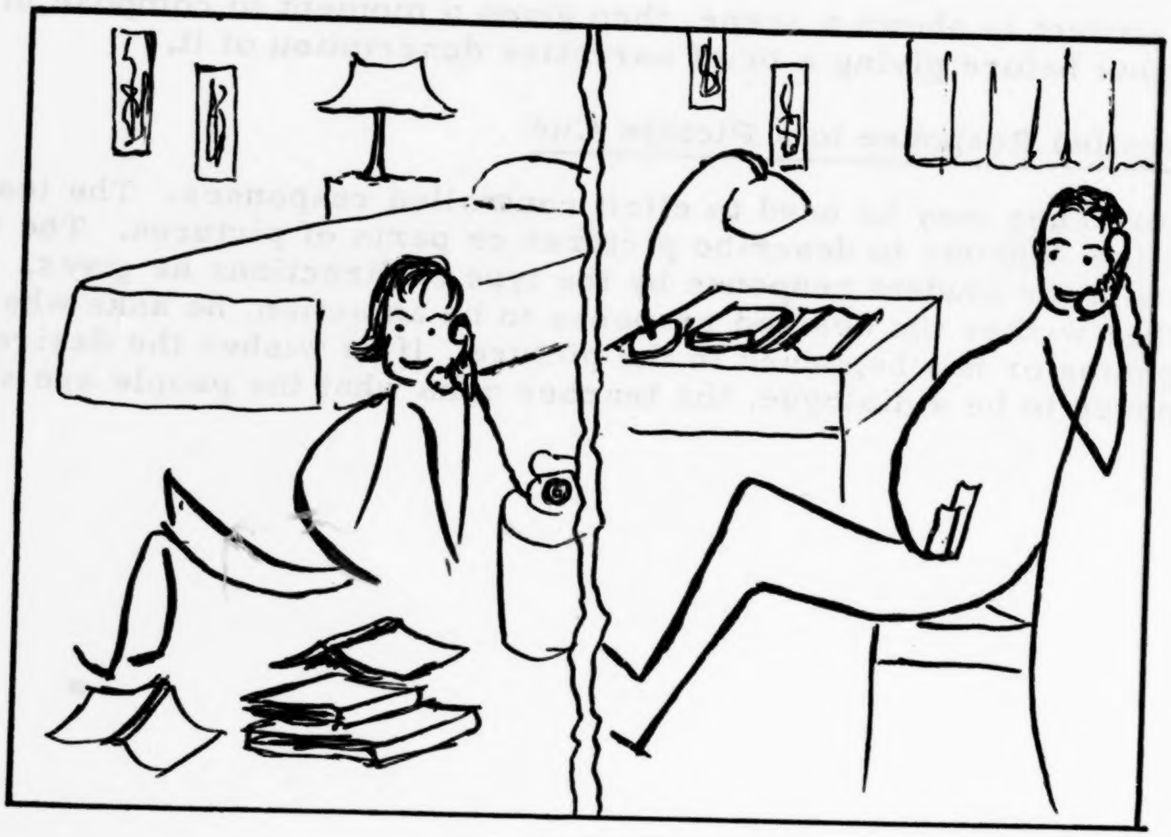
The student is shown a scene, then given a moment to compose his thoughts before giving a brief narrative description of it.

Controlled Response to a Picture Cue

Picture cues may be used to elicit controlled responses. The teacher asks the students to describe pictures or parts of pictures. The teacher controls the student response by the type of directions he gives. If the teacher wishes the desired response to be an action, he asks what is happening or has happened in the picture. If he wishes the desired response to be a dialogue, the teacher asks what the people are saying.

The following are examples of series of pictures which may be used:





Several variations of the picture tests are possible. It is to be remembered that there are certain limitations in the use of pictures, for pictures may not be equally meaningful to everyone. For instance, pictures can be ambiguous or misleading, or they may require abstract interpretation. Therefore, pictures must be used with care. They must be simply drawn and carefully edited. Directions should be specific. For example, the student may be asked to circle the person in the picture in answer to the question, "Who is ...?"

In spite of these inconveniences, pictures are an important ingredient in present-day testing. The use of a few picture items enlivens the interest of young students in a test and underlines the basic fact that the sounds which are being tested are important for communication.

Completion Test

The teacher gives the student a partial sentence and has the student complete it, perhaps with an infinitive phrase.

Nos gusta ________.
No me gusta ______.

Voiced Action Response Test

An individual student is asked to describe an action that he sees performed.

Directed Speech

The teacher gives the student a command in the foreign language and has him reply with the appropriate answer.

Pregúntele a Jorge si tiene hambre.
Diga a Margarita que Ud. tiene frío.
Pregúntele a Julio si quiere ir al cine con Ud.
Pregúnteme qué tiempo hace.

Oral Composition

At the upper level of the six-year program, the student may be asked to give a short "speech" or oral composition. Topics should be selected within his level of competence. He should be given some choice of topics, and he should be allowed some time for preparation. The teacher may give the student a prepared outline to use as a guide.

The Role of the Tape Recorder and the Language Laboratory

In testing the speaking skill in a group situation, the tape recorder (or the language laboratory if the school has one) may be effectively used. Thus, the teacher may be free, to some extent, to circulate and work with the students.

When using the tape recorder for total class listening, the group of students taking the test should not exceed that which can clearly hear the voice on the tape. Enough space between students will permit more concentrated listening by the students.

Individual Testing. Sometimes it is convenient to give a listening test to an individual or two in the same classroom where the teacher is directing the activity of other students. This is easily done by means of headsets attached to a playback or tape recorder. The teacher may set the machine, give the instructions, and permit the students to continue with the test independently. This device is convenient for makeup testing of students who are unavoidably absent when the test is given to the group.

Testing Devices. The following testing devices may be successfully used with electronic equipment:

pattern drills

dialogues (The teacher does not necessarily have to tell the students that he is testing if he wishes to use pattern drills and dialogues.)

statements or questions (These may be placed on tape, with pauses for response. Individual students may be called upon to answer questions which are put to the entire class.)

interview test (Although this test may be effectively administered in the laboratory, it may be too time-consuming otherwise. If it is administered in the laboratory, the same questions may be used for all the students; but if they are administered in the classroom, different questions will have to be devised for each student, and the testing process must be spread over a series of days.

Reading

A wide variety of question types is available to test the reading skill. Questions may be aimed at testing knowledge of high frequency words and idiomatic expressions by means of sentence completion forms. Use may be made of reading passages with multiple choice questions which test the student's ability to discriminate between certain words and phrases, to get the main idea, find details, and draw conclusions.

Multiple-Choice Test

The student reads a paragraph, followed by multiple-choice questions in Spanish. He checks the correct answer.

Completion Test

The student is given a list of sentences. One or more words have been left out of each sentence. Four possible completions for each item are supplied. The student circles the letter which corresponds to the best possible answer. Thus, this type of test is very similar to the completion test found in the section on testing the speaking skill. In order to answer correctly on the completion test, the student must understand the entire sentence.

Rejoinder Test

This written rejoinder test is very much like the speaking test. The student writes suitable rejoinders to written statements.

Pattern Drill Test

This type of test may be used to test knowledge of structure. The student is given a model sentence; stem and cues are also indicated. He fills in the complete utterance for every cue which is given.

Questions and Answers in Spanish (based upon material read in class)

The students are asked a question in Spanish which they are required to answer in Spanish.

If the test is based upon reading done in class and the students do not have the passage before them, the questions asked should:

represent elements of the passage which the student might reasonably be expected to recall

require the use of vocabulary which has been emphasized in class

provide the teacher with a work sample of the student's comprehension of the passage.

If the students do have the passage before them, it should contain:

vocabulary already studied (for beginners)

some vocabulary which can be inferred from the context (for more advanced students).

The students may be asked to rearrange the content into a new context. Questions asked should require for their answer a genuine understanding of the passage.

Command over vocabulary and idioms of a reading passage should be tested without the use of English. The following devices may be used.

Multiple Choice Questions

Several types of multiple choice questions may be adapted for class use.

Association of Words. The student associates the word in column a with the correct word in column b by drawing a line to the correct word.

a	b
	la mano
el sombrero	el pie
	la cabeza
	la espalda

Completion of Sentences. The student chooses the correct word to fill the blank and checks the appropriate space.

El amigo de Roberto quiere ir ______________para estudiar.

( ) al cine
( ) a la tienda
( ) a la biblioteca
( ) a la fiesta

Answers to Questions

Questions are asked concerning topics or situations with which the student is well acquainted and which require brief answers.

¿ Cómo se llama Ud. ?
¿ Qué día es hoy?
¿ Cuándo es el cumpleaños de Ud. ?

Questions Based upon Brief Reading Passages. The student reads a number of brief passages and answers two or three questions about each.

¿ Quiere Ud. comprar pan?
¿ Por qué no va Ud. a __________ ?
a. la zapatería
b. la papelería
c. la panadería
d. la librería

At the advanced level, in testing the reading skill, the teacher may ask that the meaning of a particular passage be rendered in English equivalents.

Writing

Written tests are very valuable for the diagnosis and correction of errors. Corrected papers should be returned as soon as possible. A written correction of errors is extremely important. Written tests provide a stimulus for review and encourage the student to put forth his best effort.

Spot Dictation

At beginning levels, dictations should be frequently given but they should be brief, limited to only one or two sentences. As the structures under study become more complex and the vocabulary more difficult, the dictations should become longer and more difficult. (Refer to Chapter 8, "The Writing Program.")

Writing Completion Test

The student is asked to supply a single correct word in a sentence which is written for him.

Mama prepara ____________ para toda la familia.

Writing of Parallel Sentences

The student is asked to write sentences parallel to model sentences, making changes as indicated.

Rewrite the second verb in the same tense as the first.

Fernando y yo somos compañeros. Vamos a la escuela juntos.
Fernando y yo fuimos compañeros. ______ a la escuela juntos.

Controlled Sentence Writing

Students are given a series of words. They are asked to write a complete sentence from them, using these words in a correct order.

Felipe, la escuela, a, va

Controlled Paragraph Writing

Similarly, using a series of given expressions, students are asked to write a short paragraph.

Written Rejoinder Test

The teacher explains that he will give a number of commands or ask questions to which the students are to reply by writing a suitable rejoinder. The rejoinder may be that the student says what he is doing, or it may be an answer to the teacher's question.

The teacher says: Abra Ud. la puerta, por favor.
The student writes: Abro la puerta.

The teacher says: Vamos al cine.
The student writes: Es una buena idea.

A variation on this test is to reverse the procedure. Students may be provided with a number of rejoinders or answers to questions. The students are then asked to write commands or questions which would have elicited the responses provided.

Dialogue Construction

The student is asked to write a five-line dialogue in the "tú" form, building the utterances around the words provided by the teacher.

Mariana: (¿ qué vas?)
Teresa: (a casa)
Mariana: (vamos)
Teresa: (¿ para qué?)
Mariana: (discos)

Drills on the Dialogues

Command over the material contained in the basic dialogues may be measured by asking students to write answers to questions on the dialogue or to write directed dialogue in response to written commands.

Testing of the Structures and Forms

This type of test should measure student ability to formulate desired patterns of speech in situational context. This type of test should tend to replace the more traditional tests which require translation into the foreign language or forms elicited by grammatical nomenclature.

Transformation Tests. The teacher may wish to use some of the directed dialogues or structure drills from the basic materials for testing purposes. The ability to manipulate structure and knowledge of vocabulary is tested by means of directed dialogue, pattern drills, and the eliciting of answers patterned on specific questions to be asked. These drills involve changes from one written form to another of the same structure.

On the first level the teacher may give the students written expressions like those in the first column and request (orally or in writing) certain structural changes, so that students are asked to write sentences like those in the second column.

Los jóvenes juegan al tenis.	El joven juega al tenis.
¿ Qué aprende Ud. ahora?	¿ Qué aprenden Uds. ahora?
Empezamos a las ocho.	Empiezo a las ocho.

On the second level, the teacher may ask the students to change a sentence from one tense to another, as in the following example.

Su madre preparaba el desayuno.	Su madre preparó el desayuno.
Conocía a mi hernamo.	Conoció a mi hermano.
Se vestía para ir a la escuela.	Se vistió para ir a la escuela.

Substitution Test for First Level. The teacher may give the students a model written sentence and supply the cues. He asks the students to complete the drill.

The verb tener:

Tenemos dos discos.	Tenemos dos discos.
María y Luis ______.	María y Luis tienen dos discos.
(yo)______________.	Tengo dos discos.
Paco ______________.	Paco tiene dos discos.

Affirmative-Negative Drill. The student is asked to change an affirmative sentence to the negative or vice versa.

Me gustan los libros nuevos.	No me gustan los libros nuevos.
Me gustan las clases.	No me gustan las clases.
No me gustan los dulces.	Me gustan los dulces.

Writing from Listening Comprehension. The following procedures may be used for writing from listening comprehension.

The teacher reads a brief passage containing vocabulary which the students know. Several questions based on the material are asked. Students write the answer in Spanish after each question. Both passages and questions are read once again for checking by the students.

A completion test may be given immediately following. Students are asked to write answers in Spanish to complete the statements begun by the teacher. The students may be directed to write either the completion or the complete utterance. (The incomplete statements may be given to the students in either oral or written form.)

Incomplete utterance: Alfredo estaba muy triste porque se le perdió ________.
Completion: el dinero
Complete utterance: Alfredo estaba muy triste porque se le perdió el dinero.

Guided Paragraph Construction. The student is directed to write a paragraph in Spanish, describing what is taking place in a picture. He is asked to include in his paragraph answers to specific guiding questions based on the picture.

Suggested Readings on Problems of Testing

The suggestions which have been offered in this chapter are by no means a complete presentation of what the teacher can do in testing the four language skills. A more exhaustive treatment of the subject can be found in the book by Robert Lado, *Language Testing.*[1] For a more complete discussion of the analysis of problems of testing pronunciation, the teacher is referred to *Linguistics Across Cultures*[2] by Robert Lado.

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[1] Robert Lado, Language Testing. *The Construction and Use of Foreign Language Tests. A Teacher's Book*, (London: Longmans, Green and Co., Ltd., 1961).

[2] Robert Lado, *Linguistics Across Cultures. Applied Linguistics for Language Teachers*, 3d., (Ann Arbor: University of Michigan Press, 1960).

Chapter 17

SUGGESTIONS FOR HOMEWORK

The Pre-Reading Phase

During the pre-reading phase, the new foreign language patterns must be established in class under the guidance of the teacher. Good listening and speech habits are developed by means of extensive practice. The student at this level should be given assignments for homework which will reinforce the audio-lingual activities experienced in class and increase his skill in listening and speaking. Recordings of familiar dialogues or pattern sentences may be used by the students at home for listening comprehension and for oral practice in pronunciation and structure, including the characteristic patterns of rhythm, intonation, and stress.

Once a short sequence, perhaps two or three utterances, has been drilled thoroughly in class, it can be assigned for out-of-class review. The student may be assigned to practice the sequence fifteen or twenty times using, if possible, recordings made available by the school for the student's home use.

Students may be assigned to work with structure drills and exercises based on dialogues and pattern sentences in the language laboratory or at a library listening post, if the school has these facilities.

In addition, assignments may be made to study further the foreign language and the culture of the Hispanic people. Readings in English are suggested concerning the following topics:

Spain and Spanish America and their people
map study
history
natural resources and products
contributions to literature, art, music, and dance.

Assignments Involving Reading

After reading has been introduced, the reading and writing of material first learned orally may be assigned for homework. It is important that students know exactly what is expected of them.

Narratives based on known structures and known vocabulary are suggested for reading.

Writing should be limited to the copying of familiar dialogues and pattern sentences in order to assist the student in learning correct written forms.

Simple sentences or paragraphs may be studied in preparation for dictation.

Once the student has acquired the basic reading and writing skills, much preparation by the student can be done outside of class. Assignments may include reading from periodicals or literary works for comprehension without translation. Exercises to provide additional experience in manipulation of structure may be given. Pattern drills make effective as well as stimulating homework. Where electronic equipment is available, audio-lingual assignments should be continued.

A student may be asked to engage in an informal conversation with another student as soon as the class is ready for it. Three or four students may direct the conversation on a given day. They are given outlines from which they introduce the subject, write vocabulary on the board, and then lead the conversation.

The Advanced Level

At the advanced level of study, a variety of books in the foreign language is important for study outside of class.

Suitable suggested readings, in addition to those listed in the Approved List of Language Arts Instructional Materials, 1962-1965 of the Chicago Board of Education, may be found in the publication of the College Entrance Examination Board, Advanced Placement Program: Course Descriptions(1962). This publication is available from the College Entrance Board, Box 592, Princeton, New Jersey 08540.

Information obtained from outside reading may be a basis for the preparation of assignments of an oral nature. A student may be given assigned topics for talks. These may include:

> Spanish and Spanish American artists. A student may bring in pictures by the artists, discuss the pictures and the lives of the painters. Students may report briefly in Spanish on Spanish works of art after reviewing them at the Art Institute.
>
> Spanish and Spanish American musicians and composers. With this talk the student may play a portion of a record and discuss the music and the musicians.
>
> A Spanish book which the student has read. The student may show the book and talk about its contents, the author, and his style.

A map talk. A student may bring in a map of Spain or Spanish America and locate points of interest as he speaks.

A sales talk. A student may "sell" a product in class. He may display such articles as soap, umbrellas, vases, or pictures of cars and speak persuasively of their fine qualities.

A lesson. The student may teach the class, in Spanish, how to make something; e.g., a Christmas decoration.

Additional Suggestions

Correlation of Assignments with Other Academic Areas. There are certain types of assignments which lend themselves to the correlation of Spanish instruction with other areas of study. Students should be encouraged to bring to the Spanish class materials about Spain and Spanish America which they have worked with in their other classes. For example, items concerning current events may be particularly timely.

Social studies reports on Spain and Spanish America and the Hispanic culture are motivated by the student's familiarity with the Spanish language and vice versa. Communications, transportation, local industries, urban living, and history are all social studies topics that lend themselves well to consideration in Spanish, and the treatment of such topics as part of Spanish instruction gives added interest to their consideration as part of the regular social studies curriculum.

Science studies of weather, birds, and space, within and indigenous to Hispanic countries may be studied in the Spanish language.

Art may be represented in the form of a study of famous Spanish paintings, student art work with a Spanish motif, illustrations for Spanish stories, and other such activities. Spanish musicians, dancers, composers, and actors may be closely allied with Spanish instruction.

In the English class a study can be made of the influence on world literature of the picaresque novel, a genre which originated in Spain.

Home economics offers a natural correlation in the form of Spanish cookbooks compiled by students or an international potluck luncheon, with a foreign fashion show added. Students may list Spanish foods. They may display menus from Spanish or Spanish American restaurants or menus that they plan themselves.

Development of Increased Meaning for Spanish Idioms. In an effort to make various Spanish phrases and idioms "come to life," the teacher may make an assignment whereby students would practice associating facial expressions and gestures with common phrases. Students may practice putting expression into their voices when they speak Spanish idioms that have emotional overtones.

Pictures of faces of young people or children may be taken from Spanish books and magazines. Students may be asked to join the faces with sophisticated adult phrases to add humor.

Students should be divided into groups of two or three and given four or five pictures. In this way, they can give one another suggestions and can improve on first choices. Slower students may be helped by working cooperatively with those who show more ingenuity.

These pictures with their interjections make excellent bulletin board material.

Experience with More Difficult Listening Material. If students have access to a language laboratory, they may be expected to further develop comprehension and appreciation by means of recordings that have literary and cultural value.

The teacher is referred to the chapter entitled ''Culture'' for additional suggestions in this area.

Chapter 18

THE DEPTH PROGRAM

General Remarks

According to a statement of the Steering Committee of the Foreign Language Program of the Modern Language Association: "The study of a foreign language, like that of most other basic disciplines, is both a progressive experience and the progressive acquisition of a skill."[1]

It is only through a depth program providing prolonged contact with the foreign language that a student can most nearly approach native command and fluency. It is important that the foreign language be begun as early as possible and continued in an uninterrupted, planned sequence. The progress made in foreign language study is always relative to the amount of effort and time devoted to it in the instructional program as well as the aptitudes of a learner. To develop a command of the sound system and syntactical pattern of the new language, the six-year program is recommended.

In those cases where it is not possible to provide a six-year sequence, it is recommended that schools initiate foreign language study in grade 9 and provide a four-year sequence in the program.

Structuring the Foreign Language Program

The purpose of this section is to help provide guidance in structuring an effective foreign language program. At all levels, foreign language study is designed to contribute to the acquisition of the general communicative skills in the foreign language, to the overall educational goal of understanding the world in which we live, and to the provision of insight into other cultures.

Both four- and six-year sequences aim to provide attainable goals in all four skills. In both programs, emphasis is placed upon audio-lingual experiences as the key to developing the power to communicate directly in the foreign language.

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[1] W. Starr, M. Thompson, and D. Walsh, Modern Foreign Languages and the Academically Talented Student (Washington, D.C.: National Education Association, 1960), p. 40.

The four-year program is considered the minimum course needed for the foundations of a working command of a foreign language. The four levels should proceed from grade 9 through 12 so that college-bound students will not have the handicap of a hiatus in their foreign language program.

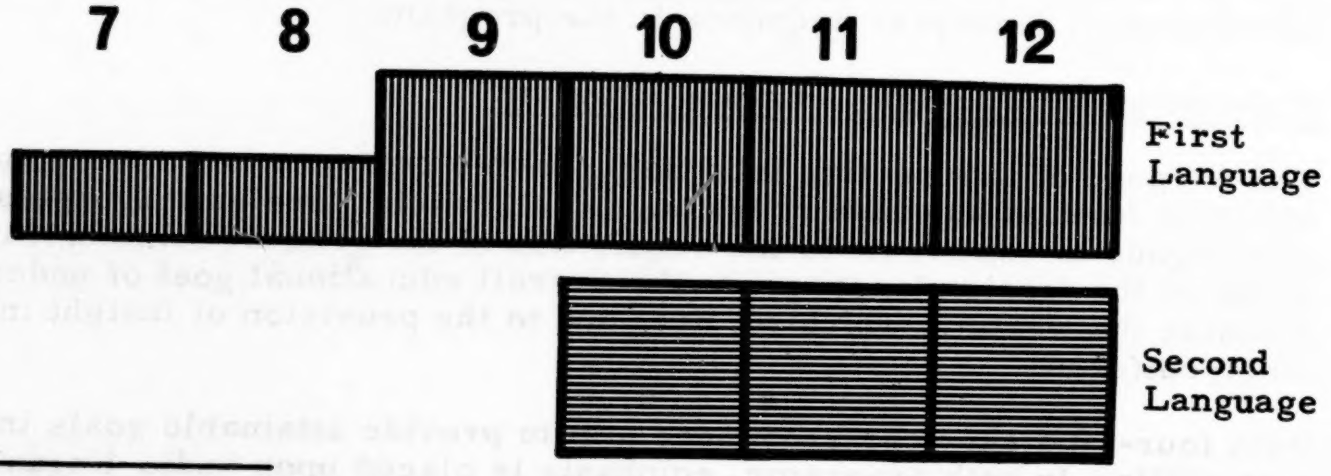
The six-year program gives understanding and deeper scope to each of the four skills. The teacher may use grades 7 and 8 for the first level, grade 9 for the second level, grade 10 for the third level, and grade 11 for the fourth level. Grade 12 is used for the fifth level, which, under optimum conditions, equals an advanced placement program.[2]

The six-year program should enable the student to continue with language study in college or on an intellectual level comparable to his work in English and other subjects rather than on an elementary or intermediate level. Students not continuing in college should have a working command of the foreign language.

Foreign language study should include more than the development of skills and the acquisition of facts, important as they are. Whether he plans to enter college or end his formal schooling with high school, to be of lasting educational value to the student, his foreign language experience should present a coherent program leading him from elementary work to a point where he can begin truly to know the language and appreciate the civilization and the literature with which he is concerned.

Students who have studied a foreign language in grades 7 and 8 and who have shown aptitude and interest should be encouraged to begin a second foreign language in grade 10.

Possible Depth Foreign Language Program
Combined with a Second Foreign Language,
(Modern or Classical)



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[2] For information the teacher may write to Mr. Jack N. Arbolino, Director, Advanced Placement Program, 475 Riverside Drive, New York, New York 10027., or Mr. Hollace G. Roberts, Director, College Board, Midwest Regional Office, 625 Colfax Street, Evanston, Illinois 60201. (UN 9-1840).

Where six years of instruction is not possible, four years of foreign language instruction makes a good program. High schools which now offer only three years of instruction should add a fourth year as soon as feasible.

It is important that schools provide instruction in advanced classes even if enrollment is small. Courses for advanced classes should be so planned that students may have the opportunity to earn advanced placement and standing in college.[3]

In schools where some pupils begin a foreign language in the seventh or eighth grade and others in the ninth grade, merging of the streams may occur as early as the second level. This should be possible in situations where two years of foreign language have been well taught in grades 7 and 8. There should be one year of foreign language well taught in grade 9.

Every effort should be made to have separate programs or subgroups maintained through high school for students who have started a language in the early elementary grades.

Interdependence of the Four Language Skills

The interdependence and progressive development of the four skills have been taken into consideration throughout this guide because the four skills are not learned in isolation.

The grammatical and syntactical material to be taught is listed in the section of this guide entitled "Overview of Structures (Points of Grammar)" Chapter 24.

Time should be given to each of the four skills, not only in the course as a whole, but also in every unit and in approximately the following proportions:

Level I	**Listening 50%**
	Speaking 30%
	Reading 15%
	Writing 5%
Level II	**Listening 30%**
	Speaking 20%
	Reading 40%
	Writing 10%
Level III	**Listening 20%**
	Speaking 20%
	Reading 40%
	Writing 20%

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[3] **Advanced Placement Program: Course Descriptions. (Princeton, New Jersey: College Entrance Examination Board, 1964).**

Level IV

Level IV differs little in general procedure from Level III. The content of the course program is more complex and advanced, and the students have greater freedom in all language activities. There should be more difficult reading material and an introduction of more cultural and literary facts. An intimate knowledge of a few selected literary works is recommended, rather than emphasis upon any literary movement or the broader setting in which a given literary work occurs. Recent and contemporary authors are to be preferred to those of earlier times. As an exercise in literary appreciation and with the student in control of both the foreign language and English, translation may now have a small but legitimate place in the student's activities.

Level V

Where language study is begun in the elementary grades and continued through high school and with accelerated groups, instruction at Level V may be provided.

The work of these levels affords an opportunity to transfer to the secondary schools the type of work now done in many colleges in standard first year courses; in other words, to offer an advanced placement program.

Literary, artistic, and political-economic developments are discussed in the foreign language. Research projects and reports, whether written or oral, should be assigned on a more advanced level.

Planning and Organization

It is essential to plan in advance the entire language program through all the levels. There must be a steady advance from one level to another. Continuity is extremely important because of the cumulative nature of language learnings.

Students who, at the end of the first level of study, give no promise of success may be discouraged from continuing. It is recommended that all others be grouped according to ability to the extent possible. When the total enrollment in a foreign language is not sufficient to schedule classes of different ability levels, subgroups within a class should be formed by the teacher.

The Level Concept

In regard to the level concept, it must be kept in mind that grades and levels are only to be roughly equated. It is essential to do a thorough job of teaching the material of one level before going on with the material of the next level. For example, it is preferable to do a thorough job of teaching the material of three levels in four years than to rush through the material of four levels merely in order to "finish" all four levels in four years. What is imperative is that good teaching and solid learning be done.

The overview charts which follow offer in schematic form a suggested outline of course content to guide the teacher in identifying student learnings appropriate for each level. The program outlined follows closely the suggestions to be found in the publication Modern Foreign Languages and the Academically Talented Student.[4]

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[4] W. Starr, M. Thompson, and D. Walsh, Modern Foreign Languages and the Academically Talented Student (Washington, D.C.: National Education Association, 1960), pp. 40-62.

TEACHER'S NOTES

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OVERVIEW OF A FOUR-YEAR PROGRAM IN FOREIGN LANGUAGE

LEADING TO MASTERY OF FOUR LEVELS OF SKILLS Grades 9-12

	LEVEL I - GRADE 9 (Five full periods weekly)	LEVEL II - GRADE 10 (Five full periods weekly)	
AUDIO-LINGUAL EXPERIENCE	Activities of the first quarter entirely audio-lingual Dialogues and drills built around authentic situations and an organized plan of structure presentation, learned and practiced orally in imitation of teacher models Imitation of teacher model after initial listening experience Training for listening comprehension in semantic and structural areas wider than those covered for speaking control Choral reinforcement for corrections by teacher Audio-lingual mastery of all new materials following oral presentation by teacher Full-choral and part-choral repetition before individual responses Several oral narratives which recombine dialogue situations Continuous careful attention to discrimination among sounds, correct pronunciation, intonation, syntax Training for audio-lingual mastery of all new materials following initial oral presentation by teacher Improvement on basis of teacher evaluation Reinforcement practice with electro-mechanical aids Participation in organized reintroduction of vocabulary and structural patterns Variation practice with dialogue adaptation	Frequent review of structure and vocabulary learned in level I Continuation of audio-lingual program of dialogues and drills for imitation and memorization Initial oral presentation by teacher of all basic sentences and drills Learning of basic sentences prior to work with basic dialogue or narrative Learning of new dialogues	Extensive experience with drills that exemplify grammar points of basic material Overlearning through imitation and repetition Practice with additional oral narratives Improvement on the basis of teacher evaluation Answering of questions based on reading selections Continued attention to discrimination among sounds, correct pronunciation, intonation, syntax Reinforcement practice with electro-mechanical aids
	EVERYWHERE AND AT ALL TIMES	RESPONSIBILITY FOR A HIGH	LEVEL OF ACHIEVEMENT
READING EXPERIENCE	Second quarter – first visual access in carefully regulated way to materials already mastered orally Reading aloud after the teacher Systematic reading practice Practice with word recognition and sentence completion Reading of several short recombination narratives Gradually shortened time-lag maintained – reading limited primarily to materials already mastered orally	Carefully controlled reading in keeping with a gradual rate of increase of vocabulary and experience with basic structures Reading aloud after the teacher Reading of a restricted number of pages Answering of questions to determine reading comprehension	Homework reading for comprehension without translation Daily assignments with a follow-up in the next day's class Selected readings from periodicals
	EVERYWHERE AND AT ALL TIMES	RESPONSIBILITY FOR A HIGH	LEVEL OF ACHIEVEMENT
WRITING EXPERIENCE	Second quarter – copying of learned material as homework Writing of pattern drills Writing of responses to directed dialogue, dialogue adaptation, and response drills Brief but frequent dictation practice with materials learned orally, experienced visually, and previously assigned by the teacher Construction of parts of sentences	Copying of familiar materials at home Continued writing of pattern drills Continued practice with written responses to drills done orally Taking of dictation from prepared, assigned materials	Writing of exercises intended to provide additional experience in manipulation of structure; e.g., imitation of model sentences, making changes in tense or person Construction of sentences or parts of sentences
	EVERYWHERE AND AT ALL TIMES	RESPONSIBILITY FOR A HIGH	LEVEL OF ACHIEVEMENT
KNOWLEDGE OF STRUCTURE	Extensive experience with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis	Experience with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis	Grammar learned in organized, carefully designed sequence of small steps for ready mastery Labeling of grammatical patterns after a series of drills on a particular structure are mastered
	EVERYWHERE AND AT ALL TIMES	RESPONSIBILITY FOR A HIGH	LEVEL OF ACHIEVEMENT
KNOWLEDGE OF CULTURE	Cultural classroom environment Operation within authentic language situations Practice with dialogues of cultural significance Practice with narratives of cultural significance Culture learned as footnotes to language study (combined with use of pertinent realia)	Continued practice with dialogues of cultural significance Emphasis on readings of cultural merit	Specific attention to some cultural items Brief talks by the teacher and use of pertinent realia Cultural significance sought in all language activities
	EVERYWHERE AND AT ALL TIMES	RESPONSIBILITY FOR A HIGH	LEVEL OF ACHIEVEMENT
EXPERIENCE IN LITERARY STUDIES	A few simple short poems and songs A few sayings and proverbs	More short songs and poems More sayings and proverbs	Selected readings of literary merit

LEVEL III - GRADE 11 (Five full periods weekly)		LEVEL IV - GRADE 12 (Five full periods weekly)	
More pattern practice with basic sentences as models Emphasis on intensive rather than on extensive — reworking of same material re-entered in variety of ways rather than on introduction of many kinds of new material Answering of questions based on reading selections Improvement on the basis of teacher evaluation	Participation in discussions based on readings, cultural items, pictures, recordings, films, and whatever provides conversational stimulus for this age group Repeated listening experiences with materials offering a variety of native voices and situations Reinforcement practice with electro-mechanical aids Use of a tape recorder for purposes of teacher evaluation	Structure drills completed and thoroughly reviewed so that the student has automatic command of syntactical patterns of the language Laboratory practice with work related directly to basic learning materials Experiences with difficult listening situations, varied voices, and situations	Conversations elicited by pictures Discussions based on readings, cultural items, pictures, films Oral reports on outside reading and listening Some discussion of style Training in self-evaluation under teacher guidance
IS SHARED BY STUDENT AND TEACHER.			
Reading in keeping with a gradual rate of increase of vocabulary and experience with basic structures Reading of new material, immediately following its audio-lingual presentation by the teacher Reading of a restricted number of pages Answering of questions to determine reading comprehension	Homework assignments in reading for comprehension without translation Daily assignments with a follow-up in the next day's classes Limited practice with a dictionary in the foreign language Continued selected readings from periodicals	Homework assignments in reading for comprehension without translation Readings from fiction, biography, letters, history, legends, fables, newspapers Practice with business forms, catalogues, pamphlets, brochures in the foreign language	Some outside reading with oral and/or written reports Selected readings dealing with other academic areas; e.g., science, mathematics Continued practice with a dictionary in the foreign language
IS SHARED BY STUDENT AND TEACHER.			
Continued exercise in writing pattern drills Continued practice in taking dictation from prepared assigned materials Imitation of model sentences with changes in identity of speaker, time, or place	Reconstruction in writing of incidents and descriptions which have already been done orally Writing of letters following prepared guidelines Written summaries Construction of directed compositions in which subject matter and treatment are specifically indicated by the teacher	Continued practice with variations on model sentences and pattern drills Writing of brief summaries and paraphrasing of more difficult, longer selections	More experience in letter writing, including commercial correspondence Area study notebooks in the foreign language Written exercises dealing with subjects in other fields; e.g., science, mathematics
IS SHARED BY STUDENT AND TEACHER.			
Extensive experiences with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis Grammar learned in organized, carefully designed sequence of small steps for ready mastery	Labeling of grammar patterns after series of drills on a particular point are mastered Continuation of the grammar program of level II Increased awareness and understanding of structure and its organization More extended study of grammatical categories and contrasts	Extensive experiences with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis Grammar learned in organized, carefully designed sequence of small steps for ready mastery	Labeling of grammar patterns after a series of drills on a particular point are mastered Increased awareness and understanding of structure and its organization More extended study of grammatical categories and contrasts Intensive practice in the use of a reference grammar
IS SHARED BY STUDENT AND TEACHER.			
Practice with dialogues of cultural significance Emphasis on readings of cultural merit Brief talks by the teacher and use of pertinent realia Cultural significance sought in all language activities	Specific attention to some cultural items Making of area notebooks of customs, music, dances, institutions, and sports	Readings from biography, historical material, legends, fables, letters, newspapers	Making of area notebooks on customs, music, art, dances, and institutions Outside readings to further cultural understanding
IS SHARED BY STUDENT AND TEACHER.			
Selected poems, somewhat longer, for memorization	Selected readings, including short stories, short novels, plays, simple essays, and biography Reading of one complete work of literary merit	Selected readings of recognized literary merit, including some from contemporary literature Reading of one major literary work	A short play for presentation NOTE: Academically talented students should be placed in a special advanced placement class.

OVERVIEW OF A SIX-YEAR PROGRAM IN FOREIGN LANGUAGE
LEADING TO MASTERY OF FIVE LEVELS OF SKILLS GRADES 7-12

	LEVEL I - GRADES 7 AND 8 (Three 45-minute periods weekly minimum, five 40-minute periods weekly preferred)	LEVEL II - GRADE 9 (Five full periods weekly)
AUDIO-LINGUAL EXPERIENCE	7–Activities of the first semester entirely audio-lingual 7–Dialogues and drills built around authentic situations and an organized plan of structure presentation learned and practiced orally in imitation of teacher models. 7–Imitation of teacher model after initial listening experience 7–Choral reinforcement for corrections by teacher 7–Full-choral and part-choral repetition before individual responses 7–Several oral narratives which recombine dialogues, situations 7-8–Training for listening comprehension in semantic and structural areas wider than those covered for speaking control 7-8–Continuous careful attention to discrimination among sounds, correct pronounciation, intonation, syntax 7-8–Training for audio-lingual mastery of all new materials following initial oral presentation by teacher 7-8–Improvement on basis of teacher evaluation 7-8–Reinforcement practice with electro-mechanical aids 8–Participation in organized reintroduction of vocabulary and structural patterns 8–Variation practice with dialogue adaptations	Frequent review of dialogues or basic sentences of grades 7 and 8 Initial oral presentation by teacher of all basic sentences and drills Learning of basic sentences prior to work with basic dialogue or narrative which follows Learning of new dialogues Extensive experience with drills that exemplify grammar points of basic material Improvement on the basis of teacher evaluation Answering of questions based on reading selections Reinforcement practice with electro-mechanical aids
	EVERYWHERE AND AT ALL	**TIMES RESPONSIBILITY FOR**
READING EXPERIENCE	7–Second semester – first visual access to materials previously learned 7-8–Reading aloud after the teacher 7-8–Systematic reading practice 7-8–Word recognition and sentence completion 8–Reading of several short re-, combination narratives 8–Gradually shortened time-lag maintained – reading limited primarily to materials already mastered audio-lingually	Carefully controlled reading in keeping with gradual rate of increase of vocabulary and experience with basic structures Reading aloud after the teacher Reading of a restricted number of pages Answering of questions to determine reading comprehension Homework reading for comprehension without translation Daily assignments with follow-up in the next day's class Selected readings from periodicals
	EVERYWHERE AND AT ALL	**TIMES RESPONSIBILITY FOR**
WRITING EXPERIENCE	8–Copying of learned material as homework 8–Writing of pattern drills 8–Brief but frequent dictation practice with material learned orally, experienced visually, and previously assigned by the teacher	Copying of familiar material at home Writing of pattern drills Writing of responses to directed dialogue, dialogue adaptation, and response drills Taking of dictation from prepared assigned materials Writing of exercises intended to provide additional experience in manipulation of structure; e.g., imitation of model sentences making changes in tense or person Construction of parts of sentences or sentences
	EVERYWHERE AND AT ALL	**TIMES RESPONSIBILITY FOR**
KNOWLEDGE OF STRUCTURE	7-8–Extensive experience with sentences and drills that exemplify grammar points 7-8–Attention to a conversational goal in all drill activities 7-8–Analogy rather than analysis	Extensive experience with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis Grammar learned in organized, carefully designed sequence of small steps for ready mastery Labeling of grammatical patterns after a series of drills on a particular structure are mastered
	EVERYWHERE AND AT ALL	**TIMES RESPONSIBILITY FOR**
KNOWLEDGE OF CULTURE	7-8–Cultural Classroom environment 7-8–Operation within authentic language situations 7-8–Practice with dialogues of cultural significance 7-8–Practice with oral narratives of cultural significance 7-8–Culture learned as footnotes to language study	Practice with dialogues of cultural significance Emphasis on readings of cultural merit Brief talks by the teacher and use of pertinent realia
	EVERYWHERE AND AT ALL	**TIMES RESPONSIBILITY FOR**
EXPERIENCE IN LITERARY STUDIES	7-8–A few simple short poems and songs	More short songs and poems A few sayings and proverbs Reading of at least one complete short work of literary merit

LEVEL III - GRADE 10 (Five full periods weekly)	LEVEL IV - GRADE 11 (Five full periods weekly)	LEVEL V - GRADE 12 (Five full periods weekly)
Pattern practice with basic sentences as models Work with the same material re-entered in different ways Answering of questions based on reading selections Improvement on the basis of teacher evaluation Participation in discussions of readings, films, recordings, cultural items, pictures, and anything which is basis for discussion by this age group Repeated listening experiences with variety of situations and native voices Reinforcement practice with electromechanical aids Use of a tape recording for purposes of teacher evaluation	Structure drills completed and thoroughly reviewed so that the student has automatic command of morphological and syntactical patterns of the language Listening practice with recordings utilizing a variety of native voices Conversations elicited by pictures Discussions based on readings, cultural items, pictures, films Training in self-evaluation under teacher guidance	Questionnaires, dialogues, résumés, drills, comments, exercises in all the various types of language behavior within the competence of the student Improvement on the basis of teacher evaluation Laboratory practice with work related directly to basic learning materials Continued practice with recorded material presenting variety of native voices and some regional accents Experiences with difficult listening situations; e.g., airline terminal telephone conversation Conversation stimulated by anything that concerns the class Discussion of style, background of outside reading (Teacher gives necessary background and vocabulary.) Reports on outside reading and listening Training in self-evaluation under teacher guidance
A HIGH LEVEL OF	ACHIEVEMENT IS SHARED BY	STUDENT AND TEACHER.
Carefully controlled reading in keeping with a gradual rate of increase of vocabulary and experience with basic structure Reading of a restricted number of pages Answering of questions to determine reading comprehension Homework assignments in reading for comprehension without translation Daily assignments with a follow-up in the next day's classes Limited practice with a dictionary in the foreign language Continued selected readings from periodicals	Homework assignments in reading for comprehension without translation Readings from fiction, biography, history, legends, fables, letters, periodicals Practice with business forms, catalogues, brochures, pamphlets in the foreign language Selected readings dealing with other academic areas; e.g., science, mathematics Continued practice with a dictionary in the foreign language	Homework assignments in reading for comprehension without translation Practice in reading magazines published in the foreign country Experience with materials in other than literary fields Extensive practice in using a dictionary in the foreign language
A HIGH LEVEL OF	ACHIEVEMENT IS SHARED BY	STUDENT AND TEACHER.
Written pattern drills Continued practice with written responses to drills done orally Taking of dictation from prepared assigned material Imitation of model sentences with changes in identity of speaker, time, or place Written summaries Reconstruction in writing of incidents and descriptions which have been already done orally Writing of short letters following prepared guidelines Construction of directed compositions in which subject matter and treatment are specifically indicated by the teacher.	Continued variation on model sentences Writing of brief summaries and paraphasing of longer, more difficult selections Continued writing of letters Area study notebooks in the foreign language Written exercises dealing with subjects in other fields; e.g., science, mathematics	Inclusion of all exercises that are done orally Writing of anything that students can do orally Experience with commercial correspondence Writing as the expression of the individual Introduction to translation as a literary exercise
A HIGH LEVEL OF	ACHIEVEMENT IS SHARED BY	STUDENT AND TEACHER.
Extensive experience with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis Grammar learned in organized, carefully designed sequence of small steps for ready mastery Labeling of grammatical patterns after a series of drills on a particular structure are mastered Continuation of the grammar program of level II Increased awareness and understanding of structure and its organization Extended study of grammatical categories and contrasts	Extensive experiences with sentences and drills that exemplify grammar points Attention to a conversational goal in all drill activities Analogy rather than analysis Grammar learned in organized, carefully designed sequence of small steps for ready mastery Labeling of grammatical patterns after a series of drills on a particular structure are mastered Continuation of the grammar program of level III Increased awareness and understanding of structure and its organization More extended study of grammatical categories and contrasts Intensive practice in the use of a reference grammar	Structure treated as need arises Continued intensive practice in the use of a reference grammar
A HIGH LEVEL OF	ACHIEVEMENT IS SHARED BY	STUDENT AND TEACHER.
Practice with dialogues of cultural significance Emphasis on readings of cultural merit Brief talks by the teacher and use of pertinent realia Specific attention to some cultural items	Experiences in biography, historical material, legends, fables, letters, newspapers Making of area notebooks on customs, music, dances, institutions, and sports	Outside readings to further cultural understanding Reading from biography, historical material, legends, fables, letters, newspapers Area studies in customs, music, dances, institutions, and sports continued
A HIGH LEVEL OF	ACHIEVEMENT IS SHARED BY	STUDENT AND TEACHER.
Longer songs and poems More sayings and proverbs Reading of a few complete works of literary merit	Selected somewhat longer poems for memorization Reading of complete works of literary merit A short play for presentation	Reading of complete works of literary merit, recognized as masterpieces Some contemporary literature Note: Academically talented students who have followed a single foreign language sequence for five years should be placed in a special advanced placement class.

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Chapter 21

ARTICULATION OF THE ELEMENTARY SCHOOL PROGRAM WITH THE HIGH SCHOOL PROGRAM

The Continuous Curriculum

Continuity is a major principle of foreign language instruction. The desirability of continuity between elementary and high school foreign language instruction is universally acknowledged. Where foreign language learnings are begun in the elementary grades, everything should be done to insure a smooth transition from the elementary program to the work of the high school level. It is essential that entering foreign language students continue their study without duplication or interruption. The goal should be the establishment of a continuous well coordinated foreign language program embracing both elementary and high school years.

The elementary phase of the foreign language program is not an end in itself but is a serious and formal language program which forms part of the long sequence necessary for attaining mastery of a second language in school. It is only in a longer sequence of instruction that one can approximate more nearly the time of maximum aptitude of most normal human beings for learning to speak a second language.

Instruction in the elementary program is measured in terms of goals and activities and has little concern with "acceleration" or the intrusion of portions of the 9-12 curriculum.

In general, the high school course should exploit the gains already made in the audio-lingual areas as well as give further skill in reading and writing and should introduce the study of formal grammar.

Provision should be made to permit the later amalgamation of students entering with a foreign language background with those of the regular high school classes at some level. This would then do away with problems of special sectioning and scheduling for students entering with elementary school foreign language background. It is hoped that when the period of transition has been passed, this amalgamation can take place in the entering high school semester.

The goal should be to produce a greater number of students who will study foreign language beyond the required years. The elementary school program is intended not to accelerate but to improve foreign language study. Both students and parents should recognize that it is only in a serious and continuous program in depth, such as is made possible in the full span of the elementary school sequence and a considerable extension of it in high school, that real language proficiency can be attained.

Basic Principles of Articulation

These fundamental principles are worthy of consideration in the establishment of an articulated foreign language program:

> Within a given school system, there is one foreign language program which is coordinated at all points, regardless of where it begins, continues, or ends.
>
> Foreign language study is begun below grade 9 not to foster termination of that study before completion of grade 12 but to approximate more nearly the time of maximum aptitude of children for learning to speak a foreign language, and to establish a realistic sequence in pursuit of legitimate goals.
>
> There should be no instructional program in a given foreign language below grade 9 unless there is or is to be sequential study of that same language in grades 9-12.
>
> Regardless of the point at which it begins, the sequence of foreign language study for successful pupils in one foreign language is uninterrupted through the completion of grade 12 in order to avoid a very undesirable hiatus between foreign language study in the secondary school and the possible continued study of the same foreign language in college.
>
> The elementary school program is related not to ''acceleration'' but to improved foreign language study.

The Articulation of Prior Learnings with Those of Grades 7-8

One reason for foreign language instruction in grades 7-8 is to provide indispensable continuation of a sequence of study beginning below grade 7 and continuing without interruption (in the case of successful pupils) through the completion of grade 12.

If a school and/or district cannot provide both a grades 3-6 program and a six-year foreign language sequence in grades 7-12, it should work first toward establishing the 7-12 sequence. In cases where extension below grade 9 is not possible, the 9-12 sequence should first be established.

As skilled staff become available, the foreign language program may be expanded by adding one grade downward each year. If the FLES program has consisted of effective instruction by qualified teachers, there may be children who:

have learned the sound system

have a certain audio-lingual control of the language within the practical limits of structure and vocabulary related to situations holding their interest

have received instruction in reading-readiness

have had some experience in developing initial skill in reading.

Foreign language instruction in grades 7 and 8 continues audio-lingual activities while it increases emphasis on development of the reading skill and gives some attention to writing.

If FLES has begun so late as to preclude reading-readiness, then reading-readiness is indicated at some point in grade 7, with subgrouping of students into sections according to their reading abilities and preparations.

Provision for Possibility of a Six-Year (7-12) Sequence in Foreign Language Study

Articulation of Grades 7-8 with 9-12 Program

Because of the shortage of qualified teachers and the problems in programming of staff and scheduling of pupils, when a program is started, it should be organized and administered so that there will be no break in learning between the beginning of the program and its continuance in high school. In the high school, in cases where the student enters with some foreign language training, he should be programmed, except in unusual cases, for continuation in the same language.

If a pupil wishes to start a different language, it should be as a second foreign language, but only after he has had the opportunity to learn the first foreign language in a long continuous sequence.

It is almost mandatory for the pupil at the elementary school level to study a foreign language which is part of the foreign language program of the receiving high school. Before the pupil begins an elementary program, it should be assured that the receiving high school has an established sequence to offer in the language contemplated.

Provision should be made at the high school level for building upon previous learning experiences and for carrying the foreign language program through a four-year high school sequence.

High school teachers should recognize the same long-term objectives.

The administration should be prepared to furnish moral support.

Articulation with the College Program and the Role of the Counselor

Only the level of linguistic command made possible by a long and continuous elementary-high school program will enable the student who wishes to continue his study of the foreign language in college to devote himself in college to the kind of language work suited to his level of maturity and interest. Even the student who does not wish to continue his study of the language into college will find that a long and continuous elementary school sequence will enable him to use the language easily for cultural or practical purposes.

Role of the Counselor

Foreign language should be available to all interested and qualified students. Counselors, teachers, and administrators should exercise good judgment in advising students, especially with regard to foreign language requirements for admission to college. They should encourage students to continue the study of a language studied in the high school.

Role of the Consultant

The foreign language consultants are available to give assistance in the area of articulation:

by providing guidance to insure effectiveness of the foreign language program at all levels

by helping to organize and be present at meetings of faculty and administration where the problem of coordination will be discussed

by working closely with faculty and administration in the orientation of new programs

by helping to make teachers aware of opportunities for in-service training and keeping them abreast of the latest teaching materials and developments in research and methodology

by providing opportunities for teachers to share ideas

by becoming familiar with the special work being done by individual teachers in classrooms

by helping teachers to acquire skill in using teaching materials

by helping teachers and parents understand the facts of language learning in children

by helping teachers and parents to desire a good foreign language program.

Continuity as an Essential for the Cumulative Development of Language Skills

Within either a given elementary or secondary program, continuity means the uninterrupted, cumulative development of skills and knowledge in relation to the language and culture being studied. It is important to have a smooth transition from work done in the elementary school to the work of the high school for the following reasons:

> There is waste if the skills developed in the elementary program are neglected in the high school.
>
> Unpracticed language skills deteriorate rapidly and the time and effort put into the elementary program would thereby be wasted.
>
> If built upon the foundation already laid in the elementary school, the high school program will be more efficient and extensive.
>
> Only a continuous program, beginning as early as availability of qualified instruction permits, seems likely to bring the student to that degree of mastery where he can speak, understand, read, and write the foreign language with some accuracy and ease.

Articulation as a Complex Problem

Such problems as staffing and scheduling in the high school are enormous and impossible to avoid. Efforts of the faculty and administration are best directed toward producing a context in which they can be solved. Sincere interest in the success of the program, wholehearted cooperation, and the devotion of much time and energy are necessary if solutions satisfactory to all involved are to evolve.

If the problems of articulation are to be meaningfully and adequately solved, provisions should be made for these differences among students:

> exposure to the foreign language
> amount of student achievement
> kind of student achievement.

Suggested Procedures for Articulating Elementary Learnings with High School Learnings

In the high school, in cases where the student enters with some foreign language training, he should be programmed, except in unusual cases, for a continuation of the same language.

In districts where there exists a strong seventh and eighth grade program, it is essential for carefully planned coordination that the foreign language be continued in the ninth grade of the receiving high school.

Provision should be made at the high school level for carrying the foreign language program through a four-year high school sequence. Until students entering the high school with foreign language background can be immediately amalgamated into the correct high school level, the following measures for programming are suggested:

> **Satisfactory articulation requires that students who have had a foreign language in grades 7 and 8 not only be programmed to the same language in grade 9 but also that they be programmed separately from those who have not previously studied a foreign language when they enter the first year of high school. If possible, two beginning classes in the foreign language should be provided in the school program for the incoming freshman students. One class should be for students entering with a foreign language background, the other for students who are beginners.**
>
> **Differences in language background should be taken care of by subgrouping within the class. Through the utilization of electronic equipment, adequate opportunity for individual instruction and learning can be provided.**

As further means of articulating the foreign language program, the following are suggested:

> **understanding of the nature of elementary school foreign language instruction**
>
> **recognition of the characteristics of good elementary school programs**
>
> **discussion of the problem of articulation in meetings with the district superintendent, foreign language consultants, and the teachers of the contributing and receiving schools**
>
> **sharing of information and visiting among the foreign language teachers at all levels involved within a district.**

The teachers of the receiving high school and the teachers of the contributing elementary schools should have the same long-range objectives and utilize the same basic techniques. They should be able to meet together to examine curricular problems of mutual concern. Each staff group might examine its own program in relation to the other in order to provide a basis for an effective, well-articulated program.

The form on the following page is suggested as an aid in the articulation of the elementary foreign language program with the high school foreign language program. The form which is to be completed by the elementary school teacher should contain information which will facilitate the proper placement of the entering student in the high school foreign language program.

(Completed form to be sent to receiving high school)

EVALUATION OF FOREIGN LANGUAGE SKILLS OF GRADUATING ELEMENTARY PUPIL

Purpose: To facilitate proper placement in the high school foreign language program.

Name____________________ School ________________ Date __________

I. Foreign Language Studied

Indicate below, in the spaces provided, for all the grades in which the foreign language was studied, both the number of times per week the class met for each grade and the length of class periods for each grade.

	Grade in School						
	8th	7th	6th	5th	4th	3d	Other
Number of class periods per week							
Length of class period							

II. Basic Materials Used and Levels Completed

Material ________________ Level ________________

________________ ________________

III. Teacher Evaluation

	Excellent	Good	Improvement Indicated (Be specific)
AUDIO-LINGUAL SKILLS Listening Comprehension			
General Pronunciation			
Fluency(Ease and naturalness of total effect			
Grammatical Correctness			
VISUAL-GRAPHIC SKILLS (Based upon material mastered audio-lingually) Reading			
Writing			

IV. Comments

Teacher's Signature

TEACHER'S NOTES

Chapter 22

THE ADVANCED PLACEMENT PROGRAM

In the articulated 7-12 six-year program, a college level course given entirely in Spanish may be offered in grade twelve to gifted students. It must be assumed that students will have had intensive training in the audio-lingual aspects of the language in previous years of study. Such students may seek enrichment of their high school studies and/or credit and advanced placement in colleges. Qualified students should be encouraged to take the examination given by the Advanced Placement Program of the College Entrance Examination Board, 475 Riverside Drive, New York, N. Y. 10027.

Objectives

The basic objectives in the advanced placement course in Spanish are increased competence in the use of the language and a knowledge of the literature and culture of Spain and Spanish America. In general, the audio-lingual skills are to continue to be strengthened to the point where the students are fully capable of participating in a sustained conversation on a general subject. The student will also be expected to write clearly and accurately on subjects that fall within the range of his experience. The major emphasis in the course should be on the study of literature as such. Knowledge of the literature and culture involves an acquaintance with representative works significant for their content and literary values and the ability to read with appreciation and understanding. The student gradually develops an insight into situations, emotions, ideas, and implications of works which might be read in a college course in literature. He learns to relate these works to their historical and cultural settings. By the use of lectures by the teacher, note-taking, résumés, and discussion the student develops skills and techniques for critical analysis of literary works. He learns to recognize the authors' main ideas and themes. The literature suggested for reading includes representative selections from different genres.

No specific minimum requirements or single pattern for a college-level course are set up, but teachers are encouraged to utilize their individual resources, talents, and imagination in maintaining standards of high quality performance. To be eligible for advanced placement and credit in college, the student is expected to have completed the equivalent of work required in a one-year college course in the introduction to literature.

High schools are encouraged to offer advanced placement courses which may indeed warrant credit or advanced placement upon college entrance.

By turning the appropriate knob on the console the teacher may monitor a student who needs individual attention.

Chapter 23

EXPLANATION OF TERMS AND TECHNIQUES

DRILLS

Chain drill takes place when a student turns to the person next to him and asks him a question or gives a command, and the second student answers and then directs the same question or command to a third student. This process continues as each student directs a question or command to the student sitting next to him. The teacher stops the chain drill by saying gracias to the last student to recite. This type of drill should be done rapidly and only after the lines have been thoroughly practiced using full and half-choral responses.

Ramón:	¿Cuántos años tienes, Javier?
Javier:	Tengo catorce años. ¿Cuántos años tienes, Carmen?
Carmen:	Tengo trece años. ¿Cuántos años tienes, Luz?
Luz:	Tengo catorce años.
Teacher:	Gracias, Luz.

Directed dialogue, according to Donald D. Walsh, "is a form of oral practice in which the teacher directs a student to make a statement to or ask a question of a second student, who is to react or respond to it. This drill gives unlimited opportunity for practice of forms and patterns. It can also be used for simple recall of basic sentences." [1]

It may be necessary to illustrate the directed dialogue in English so that the students will know exactly what they are to do. Several students should be called upon to fulfill the same commands. Much practice is necessary before this exercise can be done with ease.

Teacher	Student
Concha, pregúntele a Carlos si busca el lápiz.	Carlos, ¿buscas el lápiz?
Carlos, contéstele que no que Ud. no busca el lápiz.	No, no busco el lápiz.

---

[1] Donald D. Walsh (comp.), What's What (New York: Modern Language Association of America, 1963), p. 16.

Pattern practice is, according to Walsh, "drills (generally oral) designed to develop automatic response to verbal or situational stimuli. They involve systematic changes in sound, order, form, and vocabulary." [2]

Pattern practice drills are exercises in the foreign language which are designed to drill certain basic grammatical patterns of the language in terms of the language itself. The purpose of such a drill is to practice a basic grammatical pattern in order to make clear what the underlying structure is and how it is changed. The student's attention is focused on the place where the changes are being made so that he gradually develops an awareness of the pattern he is handling. The essential value of the pattern drill for the student is that it encourages learning that depends not upon analysis but upon analogy and fosters learning by patterns. The structure of a language can be imparted through the use of sentences and drills which illustrate the basic behavior of the language. For specific examples of pattern drills refer to Chapter 1.

The free replacement drill allows the student to choose the words which he wishes to substitute in the slots indicated by the teacher. This drill is useful after the student has had some practice with the language and has developed a backlog of possible substitutions.

Student Responses

Full-choral response is a repetition made by the entire class of what has just been said by the teacher. The teacher should not repeat with the students; he should have them wait until his utterance is finished. A whole class can repeat an utterance at the same speed as a single person. This type of response is helpful in giving students confidence.

In full-choral response and single repetition, according to Miss O'Connor, "the teacher repeats his model pronunciation loudly, clearly, and at normal speed. The entire class imitates it as accurately as possible. This full-choral response should be made about eight times, and the teacher should move about the classroom to give all the pupils an opportunity to hear and see him as clearly as possible".[3]

Half-choral response means that half of the class at a time is directed to make a response; first one half then the other half.

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[2] Ibid., p. 26

[3] Patricia O'Connor, Modern Foreign Languages in High School: Prereading Instruction (Washington: U.S. Government Printing Office, 1960), p. 21.

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Half-choral practice, as Miss O'Connor states, is an exercise in which "one-half of the class responds to the teacher's model pronunciation; the other half monitors. The halves could be first the right and then the left halves of the class, with the teacher first on the right side and then on the left, moving from front to back along the sides of the room. He calls for four or five double repetitions with each half. Then the performing groups could be the front half and the back half of the class, with practice as before."[4]

Row response refers to the response of one row at a time. Small-group practice is the term used by Miss O'Connor. "The teacher calls for two or three double repetitions from each row of pupils, if the seating arrangement is traditional, or from each portion of the class if another arrangement is used. The teacher moves about the classroom, reminding the students of the melody and syllable-length structure from time to time. When he hears a mistake, he stops the small-group practice to call for single or double repetition of the difficult phrase from the entire class."[5]

Individual response refers to the response of one student at a time.

Single repetition means that the class gives a response once after the teacher models a phrase or sentence.

Double repetition means that the class gives a response twice in quick succession following the teacher's modeling of an utterance.

Teacher: Buenos días, señor.
Class: Buenos días, señor. Buenos días, señor.

Double repetition is another effective form of drill. According to Patricia O'Connor, "after the class has practiced giving a single repetition of the model pronunciation, the teacher calls for a second repetition by the class. He may use a hand signal to indicate that he is calling for double repetition, or may at first, use the English 'Do it again'; then, without explanation, but with the same facial expression and timing, the teacher uses the foreign language equivalent of 'Again'. Such double repetition of a new phrase or sentence is recited about eight times. The teacher moves about the classroom and reminds the practicing pupils of the sentence melody and syllable length."[6]

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[4] Ibid., p. 22.

[5] Ibid., pp. 22-23.

[6] Ibid., p. 22.

Techniques

Adaptation is an expansion of the dialogue in which the elements of the dialogue are taken out and used in other situations. The following activities are examples:

asking questions based on the dialogue
practicing a chain drill
relating lines of the dialogue to student's own experience
directing one student to ask another student a question.

Backward build-up is the drilling of a sentence, particularly a long one, by breaking it up into meaningful parts. Miss O'Connor states, "It is important, in breaking up a long sentence for the first presentation, to build up from the end, by meaningful parts of the sentence. In this way the parts presented separately correspond to the normal pause points in the sentence, and the important intonation at the end of the sentence is preserved throughout the building-up practice. Each of the separate meaningful parts is first pronounced by the teacher and then repeated by the class. After the entire sentence has been built up in this way, it is practiced with double repetitions."[7]

First presentation of the sentence, *¿ Quieres ir al cine con nosotros?*

Teacher	*Student*
¿ ______________ con nosotros?	¿ ______________ con nosotros?
¿ __________ al cine con nosotros?	¿ __________ al cine con nosotros?
¿ ________ ir al cine con nosotros?	¿ ________ ir al cine con nosotros?
¿ Quieres ir al cine con nosotros?	¿ Quieres ir al cine con nosotros?

Conversation stimulus is a technique used in which a situation is presented which should serve as a stimulus for an extemporaneous conversation between two students. Conversation stimulus is controlled creativity in which students, under the guidance of the teacher, take elements from the basic dialogues which they have memorized and redirect them into other situations. The teacher sets the stage but does not control the conversation.

Cultural narrative refers to basic materials in the form of a narrative, rather than in the form of a dialogue. It presents new materials which describe a situation that is typical of some segment of the foreign culture.

Dialogue refers to a conversation between two or more people. The language represented is that of everyday speech used by average people in a natural situation. The basic structures combined in the dialogue serve as models of authentic language patterns. When students are guided in the imitation, repetition, and variance of these patterns to the point of overlearning, speech habits are set. The ability of the pupils to manipulate language structure and to make automatic responses will result in oral fluency.

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[7] *Ibid.*, p. 20.

Exposition is a brief explanation of the dialogue or narrative, usually given in English, to set the scene so that students will understand clearly the meaning of the conversation or content. The exposition is an idiomatic equivalent and in no way a translation of the foreign language. It sets the framework within which new learning is to be acquired.

Pattern generalization provides a summary of the points of grammar presented at a particular time. In presenting the repetition drill, the teacher identifies the grammar pattern, keeping the terminology simple; e.g., the verb *to have*, present tense. Basic terms such as *infinitive*, *tense*, and *gender* may be used. After the drills have been thoroughly learned, the teacher summarizes orally the sound changes which have taken place. When the class begins to read, the teacher provides a written summary of the changes.

Recombination narrative refers to expressions, structure, and vocabulary which were previously introduced and which are now combined to form a short narrative. Slight variations in structure and some new vocabulary may appear.

Recombination reading narrative is a brief selection developed for practice in reading. The recombination reading narrative combines vocabulary, structure, and expressions previously learned but also deliberately includes several new words or expressions.

Re-entry is an important concept in the preparation and presentation of material, especially during beginning levels. In re-entry, material is systematically reviewed so that students will continue to use and to keep active previously learned items and structures. Re-entry includes commands, questions, and answers based on familiar dialogues. Re-entry also includes review material used in a new situation. Another use of re-entry is a short review at the end of each lesson of the new material introduced that day.

Reverse role is a device used during student drill practice. The teacher may interrupt this practice to direct a student to ask him the question or give him the command so that he himself may make the response. This device is used for the following reasons:

to give the students an opportunity to use the *usted* form
to allow the teacher to give the correct form or the correct pronunciation of the response
to allow the teacher to lengthen the response by adding previously learned material.

Supplementary materials add variety and offer a change of pace to the lesson. They suggest topics which do not lend themselves to the dialogue form but which include useful expressions, such as those which refer to the weather, the months of the year, the days of the week, numbers, and similar items.

Warm-up refers to the fast review of familiar materials which set the pace for the work to follow during the class hour. Chain drills, directed dialogues, questions based on the various dialogues, and items taken from the supplement may very well be used in a warm-up.

Terms

Grammar, according to Walsh, "is the part of the study of language that deals with the forms and structure of words (morphology) and with their customary arrangement in phrases and sentences (syntax)."[8]

Grammar, according to the Northeast Conference, "is a term which is generally used for three different concepts:

> "Structure is concerned with the devices which a language uses to signify meaning.
>
> "Description is concerned with the analysis of the structure of a language. This is the attempt to describe, or to analyze the features of a given language. A complete description of a language includes a statement of many kinds of patterning, including the morphological, syntactical, phonological and intonation, for there is a structure of sounds, of order, of intonation and of inflections.
>
> "Usage is concerned with grammar in good usage as the etiquette of language. Grammar as usage codifies the patterns of standard language."[9]

Other definitions of terms, according to various authorities, follow.

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[8] Donald D. Walsh, op.cit., p. 19.

[9] Harry Levy (ed.), Report of the Working Committee of the Northeast Conference on the Teaching of Foreign Languages, (New York: The Northeast Conference on the Teaching of Foreign Languages, Inc., 1958), pp. 37-38. Reprinted by permission of the Northeast Conference on the Teaching of Foreign Languages, Inc.

"*Morphology* is the form changes of a given word. For example, most English verbs have four forms (e.g., change, changes, changed, and changing); in Romance languages every verb has dozens of different forms."[10]

"*Overlearn* means to learn a phrase or structure so thoroughly that an automatic response habit is achieved. Also called internalized."[11]

"*Patterns* are samples of the various ways in which a language combines its elements in order to convey meaning. There are sound patterns, inflection patterns, word-order patterns, and intonation patterns. A child has mastered these basic patterns of his language before his schooling ever begins."[12]

"*Phonology* is the system of sounds employed in the utterances of a given language, or the study or organization of these sounds."[13]

"*Syntax* has to do with the order of words and the relation of changes in order to meaning."[14]

"*Utterance* is a word or series of words functioning as a unit in the give and take communication. It is comparable to a sentence in its use, but does not need to have the completeness usually required of a sentence. Typical utterances are 'Hi!' 'Never!' 'What for?' 'Who knows?' and 'Now it's time to begin.'"[15]

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[10] Nelson Brooks, *Language and Language Learning*, 2d ed. (New York: Harcourt, Brace and World, Inc., 1964), p. 274.

[11] Donald D. Walsh, *op. cit.*, p. 25

[12] Harry Levy (ed.), *op. cit.*, p. 38.

[13] Nelson Brooks, *op. cit.*, p. 278.

[14] *Ibid.*, p. 281

[15] *Ibid.*, p. 282

TEACHER'S NOTES

Chapter 24

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

Introduction

The scope of the listings which follow includes major structures needed for competency in the four skills (listening, speaking, reading, and writing) on the secondary level. In the six-year sequence, all major structures will have been presented by the middle of the eleventh year, with fine points relegated to the twelfth grade. In the twelfth year, refinements selected for presentation or review will arise from the needs of the students.

In the four-year sequence, major structures will have been presented by the middle of the twelfth grade including essential reviews.

Sequence

The order of the structures recommended for the basic competency in spoken Spanish takes into consideration that, for eventual control, language patterns should be learned cumulatively and in meaningful context. Some structures are introduced only in part in each level. The presentation of the remainder of a particular structure may be completed at a later level. The items have been suggested in the order outlined merely as a guide to teachers. A teacher is not expected to restrict his teaching to conform at every point to the structural items for a particular level, because language skills are to be developed through functional use and not according to the teaching of any structures per se. Sensible rearrangements of the sequential order as required by "centers of interest" or the basic materials being used may be practical. Structures have been selected primarily for their use in authentic language patterns in meaningful, situational context.

The Spoken Language

Many structures need to receive greater emphasis in the language program than was previously given them because they are used with such frequency in normal spoken Spanish.

Some structural forms usually found in texts employing the traditional approach should be replaced by forms more likely to be found in spoken Spanish.

In the first level of study emphasis should be placed on regular verbs of the first conjugation since they are used far more frequently than those of the second and third conjugations. Although emphasis should also be placed in this level on the present tense, other tenses are given attention as the need arises.

Reminders

The foreign language is taught as a tool for communication. Communication involves, first, understanding and speaking as a basis for the reading skill.

Structures are taught through use in the foreign language.

Structures are to become automatic habits of expressions for the students.

Structures should be taught in situational context.

It is important to strive for a mastery of the structural system of a new language before attending to the development of an extensive vocabulary.

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

SIX-YEAR SEQUENCE

Grade 7

Articles
- Definite
- Indefinite
- Contractions: al, del
- Uses with
  - clothing and parts of the body, as needed
  - titles and classifying nouns, as needed

Numerals
- Cardinals 1-100 (addition and subtraction)

Nouns
- Gender
- Number
- Formation of plurals
- Use of personal a
- Use of de for possession

Pronouns
- Subject
- Single indirect
- Interrogatives
  - quién, qué
  - cuál, cuáles

Adjectives
- Gender and number
- Possessives as needed

Adverbs
- Common adverbs (as needed)
- Interrogatives (as needed)

Negatives
- Position of no

Verb Structures

- Vosotros form
  - in Castilian usage
  - omitted in active drills
- Use of hay
- Use of estar with location and adjectives of condition
- Hacer used in weather expressions
- Idioms with tener
- Use of gustar

Verbs

- Regular verbs
  - first conjugation
  - second and third conjugation
- Common irregular verbs, as needed
  - ser
  - estar
  - decir
  - hacer
  - ir
  - tener
  - querer
- Any additional verbs needed for functional use in class

Tenses

- present

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

SIX-YEAR SEQUENCE

Grade 8

Articles
Use with
    days of week
    months and seasons
    expressions of time
Omission with languages after
    hablar, de, en

Numerals
Cardinals 500-1000

Pronouns
Subject--used for
    emphasis
    clarification
Direct object
Demonstrative
Interrogative

Adjectives
Agreement
Demonstrative

Adverbs
Common adverbs
Interrogatives

Negatives (as needed)
no......nada
no......nadie
no......nunca
no......tampoco
ni (yo) tampoco
ningun(o)

Prepositions
De construction to form possessives

Verb Structures
First, second, and third conjugation continued
Ser versus estar
Nouns of profession and nationality after ser
Regular and irregular past participles
Preterit of dar, ir, ser
Ir a plus infinitive
Tener que plus infinitive
Past participles used as adjectives
Infinitive after preposition
Gustar, faltar, encantar, parecer with indirect object pronouns
Direct commands
Idioms with hacer and tener

Word order in questions
Position of direct object pronoun
  with conjugated verb
  with infinitive
Tener versus haber

Verbs
Irregular verbs
  tener
  venir
  ir
  dar
  decir
  poner
  salir
  hacer
  oír
  caer
  saber
  ver
  conocer
Stem-changing verbs
  e→ie, o→ue, u→ue, e→i

Tenses
present
preterit
present perfect
present progressive

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

SIX-YEAR SEQUENCE

Grade 9

Articles
Definite article used to form
  possessive pronouns (el mío)
  superlatives (el más fuerte)
  English possessive (Me pongo el sombrero.)

Numerals
Ordinals 1-10

Nouns
Diminutives

Pronouns
Double objects
Relative pronouns (que and quien)
Prepositional
Redundant use of indirect object pronoun
Indefinites (algo, alguien, todo)
Reflexive: position with infinitives

Adjectives
Shortened forms
Limiting versus descriptive
Formation of adjectives with -ísimo
Long form possessives
  after ser (Es mío.)

Comparisons
Before numerals
Formation of comparative and superlative
  (tan bonita como, el más guapo de)
Comparisons of equality

Adverbs
Formation
  with mente
  of comparative and superlative
    menos rápido que
    lo más pronto
-or comparatives (mejor, peor, mayor, menor)

Negatives
Negative counterparts of affirmative words (algo-nada)

Prepositions

Use of de in comparisons
Special forms used after con
  conmigo, contigo

Verb Structures

Preterit versus imperfect
Indefinite reflexive without object (se come)
Indefinite reflexive with object and verb agreement (se venden huevos)
True reflexive (me lavé)
Reflexive for unplanned occurrences (se me olvidó)
Special meanings of querer, saber, estar (preterit and imperfect)
Deber: "must," "should", "ought to"
Commands
  Ud., Uds. forms
  tú form (affirmative and negative)
Indirect commands with
  object pronouns (que lo vea)
  reflexive pronouns (que se vaya)
Object pronoun in "let's" form
  (Pídamosle dinero.)
Present subjunctive in
  dependent noun clauses
  adverbial clauses
Adverbial conjunctions that
  always take the subjunctive
  take the indicative or the subjunctive
Present subjunctive after ojalá
Indicative versus subjunctive
Use of infinitive instead of subjunctive
Hacer in expressions of time
Subjunctive after impersonal phrases
Position of reflexive pronouns with infinitives

Irregular Verbs

Imperfect
  ver, ir, ser
Preterit
  verbs with unstressed e or o endings
    decir
    poder
    venir
    tener
    estar
    andar
    hacer
    querer
    saber
    traer
    poner

verbs like oír
- caer
- creer
- incluir

Haber

Tenses
- present
- preterit
  - regular verbs
  - irregular verbs
- imperfect
- present progressive
- past progressive
- future
  - regular verbs
  - irregular verbs
- future of probability
- past perfect
- present subjunctive
  - regular verbs
  - irregular verbs

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

SIX-YEAR SEQUENCE

Grade 10

Articles
Use of definite article with
  personal and professional titles
  abstract and general nouns
  nicknames
El and un used with certain feminine nouns
Nominalization with
  definite article (el viejo, los que buscaba)
  indefinite article (una blanca, uno de piedra)
  neuter (lo triste, lo que dijo)
Omission of indefinite article with cien(to), cierto, mil, otro

Nouns
Direct object "personalized"
Used in a generic sense
Augmentatives

Pronouns
Review of use of esto, eso, aquello
Use of ello
Reciprocals

Adjectives
Related to nouns, verbs (feliz, felicidad; limpio, limpiar)
Position of adjectives to express certain meaning
Indefinite adjectives
  alguno, ninguno, cualquiera
Equivalents of "some", and "any"

Adverbs
Related to verbs (mejor, mejorar)

Prepositions
Review of personal a
Meanings of por and para
Para versus por

Verb Structures
Ser used with past participle: passive of action
Additional structures with ser and estar
Lexical contrasts: llevar-tomar; conocer-saber; pedir- preguntar;
  salir- dejar

Uses of past subjunctive
  in noun clauses
  in adverbial clauses
  after ojalá
  in si clauses
  after como si
Conjunctions that always take the subjunctive
Conjunctions that take the indicative or the subjunctive
Indicative and subjunctive in adjective clauses
Hacer in expressions of time
Reciprocal action: Se amaban.(el uno al otro)
Contrast of transitive and reflexive uses of verbs (La mamá acostó a los niños. La mamá se acostó.)

Verbs
Vosotros command forms
Formation of verbs with prefixes (cerca, acercarse)
Related to adjectives, adverbs, nouns
Orthographic changes
  -car, -gar, -zar
  -ger, -gir, -guir
  -cer, -cir,- ucir
  -uar, -guar

Tenses
present
preterit
imperfect
present subjunctive
future
  regular verbs
  irregular verbs
conditional
conditional of probability
progressive tenses
past subjunctive
perfect tenses
  present
  past
  future
  future of probability
  conditional
  conditional of probability
  present subjunctive

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

SIX-YEAR SEQUENCE

Grade 11

Articles

- Use and omission
  - with nouns in apposition
  - with titles in direct and indirect address
- Review of uses of articles

Pronouns

- Review of
  - double objects
  - relatives
  - interrogatives
  - indefinites
  - possessives
- Add lo to possessives (lo mío)

Prepositions

- Additional meaning of por and para
- Uses of por and de after passives
- Other uses of de: before certain infinitives

Verb Structures

- Review uses of subjunctive
  - after verbs of
    - volition
    - doubt
    - emotion
- Uses of past subjunctive
- Uses of present perfect subjunctive
- Substitution of infinitive for subjunctive
- Review passive voice of action expressed by
  - ser and past participle
  - reflexive construction
- Review passive voice of state expressed by estar and past participle
- Sequence of tenses
- Review indirect commands
- Familiar imperatives
  - affirmative
  - negative
- Review reflexives of unplanned occurrences
  (se le rompió el disco)

Tenses

present
preterit
imperfect
present subjunctive
present perfect
future
conditional
past perfect
past subjunctive
present perfect subjunctive
past perfect subjunctive
future perfect
conditional perfect

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

FOUR-YEAR SEQUENCE

Grade 9

Articles
- Definite
- Indefinite
- Contractions
  - *al*
  - *del*
- Use with
  - days of the week, months, and seasons
  - parts of body and clothing
  - titles and classifying nouns
  - expressions of time
- Omission with languages after
  - *hablar*
  - *de*
  - *en*

Numerals
- Cardinals 1-1000

Nouns
- Gender, number
- Formation of plurals
- Use of personal *a*
- Use of *de* for possession

Pronouns
- Subject--used for
  - emphasis
  - clarification
- Position of
  - single direct
  - single indirect
- Demonstrative
- Interrogative

Adjectives
- Gender and number
- Agreement and position
- Limiting and descriptive
- Shortened adjectives
- Possessive
- Demonstrative

Adverbs
- Common adverbs
- Interrogatives

Negatives (as needed)
Position of no
no......nada
no......nadie
no......tampoco
no......nunca
ni (yo) tampoco
ningun(o)

Prepositions
Pronouns after prepositions
De construction to form possessives

Verb Structures
Vosotros form
    in Castilian usage
    omitted in active drills
Regular verbs
    first conjugation
    second and third conjugation
Ser versus estar
Nouns of profession and nationality after ser
Regular and irregular past participles
Preterit of dar, ir, ser
Tener que plus infinitive
Ir a plus infinitive
Past participles used as adjectives
Infinitive after preposition
Gustar, faltar, encantar, parecer
    with indirect object pronouns
Direct commands
Idioms with hacer and tener
Word order in questions
Position of direct object pronoun
    with conjugated verb
    with infinitive
Tener versus haber

Verbs
Irregular verbs
    ser
    estar
    tener
    venir
    dar
    ir
    decir
    poner
    salir
    hacer
    oir
    traer

caer
saber
ver
conocer
Stem-changing verbs
e to ie; o to ue; u to ue; e to i

Tenses
present
present perfect
present progressive
preterit

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

FOUR-YEAR SEQUENCE

Grade 10

Articles

- Definite article used to form
  - possessive pronouns (el mío)
  - superlatives (el más fuerte)
  - English possessive (Me pongo el sombrero)

Numerals

- Ordinals 1-10

Nouns

- Diminutives

Pronouns

- Double objects
- Relative pronouns (que and quien)
- Prepositional
- Redundant use of indirect object pronoun
- Indefinites (algo, alguien, todo)
- Reflexive: position with infinitives

Adjectives

- Shortened forms
- Limiting versus descriptive
- Formation of adjectives with -ísimo
- Long form possessives
  - after ser (Es mío)

Comparisons

- Before numerals
- Formation of comparative and superlative
  - (tan bonita como, el más guapo de)
- Comparisons of equality

Adverbs

- Formation
  - with-mente
  - of comparative and superlative
    - menos rápido que
    - lo más pronto
- -or comparatives (mejor, peor, mayor, menor)

Negatives

- Negative counterparts of affirmative words (algo-nada)
- Position of negative words other than no

Prepositions

- Use of de in comparisons
- Special forms used after con
  - conmigo, contigo

Verb Structures

- Preterit versus imperfect
- Indefinite reflexive without object (se come)
- Indefinite reflexive with object and verb agreement (se venden huevos)
- True reflexive (me lavé)
- Reflexive for unplanned occurrences (se me olvidó)
- Special meanings of querer, saber, estar (preterit and imperfect)
- Deber: "must", "should", "ought to"
- Commands
  - Ud., Uds. forms
  - tú form (affirmative and negative)
- Indirect commands with
  - object pronouns (que lo vea)
  - reflexive pronouns (que se vaya)
- Object pronoun in "let's" form
  - Pidámosle dinero.)
- Present subjunctive in
  - dependent noun clauses
  - adverbial clauses
- Adverbial conjunctions that
  - always take the subjunctive
  - take the indicative or the subjunctive
- Present subjunctive after ojalá
- Indicative versus subjunctive
- Use of infinitive instead of subjunctive
- Hacer in expressions of time
- Subjunctive after impersonal phrases
- Position of reflexive pronouns with infinitives

Irregular Verbs

- Imperfect
  - ver, ir, ser
- Preterit
  - verbs with unstressed e or o endings
    - decir
    - poder
    - venir
    - tener
    - estar
    - andar
    - hacer
    - querer
    - saber
    - traer
    - poner

Verbs like oír
- caer
- creer
- incluir

Haber

Tenses

- present
- preterit
  - regular verbs
  - irregular verbs
- imperfect
- present progressive
- past progressive
- future
  - regular verbs
  - irregular verbs
- future of probability
- past perfect
- present subjunctive
  - regular verbs
  - irregular verbs

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

FOUR-YEAR SEQUENCE

Grade 11

Articles

- Use of definite article with
  - personal and professional titles
  - abstract and general nouns
  - nicknames
- *El* and *un* used with certain feminine nouns
- Nominalization with
  - definite article (*el viejo*, *los que buscaba*)
  - indefinite article (*una blanca*, *uno de piedra*)
  - neuter (*lo triste*, *lo que dijo*)
- Omission of indefinite article with *cien(to)*, *cierto*, *mil*, *otro*

Nouns

- Direct object "personalized"
- Used in a generic sense
- Augmentatives

Pronouns

- Review of use of *esto*, *eso*, *aquello*
- Use of *ello*
- Reciprocals

Adjectives

- Related to nouns, verbs (feliz, felicidad; limpio, limpiar)
- Position of adjectives to express certain meaning
- Indefinite adjectives
  - *alguno*, *ninguno*, *cualquiera*
- Equivalents of "some," and "any"

Adverbs

- Related to verbs (mejor, mejorar)

Prepositions

- Review of personal a
- Meanings of *por* and *para*
- *Para* versus *por*

Verb Structures

- *Ser* used with past participle: passive of action
- Additional structures with *ser* and *estar*
- Lexical contrasts: *llevar*-*tomar*; *conocer*-*saber*; *pedir*- *preguntar*; *salir*- *dejar*

- Uses of past subjunctive
  - in noun clauses
  - in adverbial clauses
  - after *ojalá*
  - in *si* clauses
  - after *como si*
- Conjunctions that always take the subjunctive
- Conjunctions that take the indicative or the subjunctive
- Indicative and subjunctive in adjective clauses
- *Hacer* in expressions of time
- Reciprocal action: *Se amaban.(el uno al otro)*
- Contrast of transitive and reflexive uses of verbs (*La mamá acostó a los niños. La mamá se acostó.*)

Verbs

- *Vosotros* command forms
- Formation of verbs with prefixes (*cerca, acercarse*)
- Related to adjectives, adverbs, nouns
- Orthographic changes
  - *-car*, *-gar*, *-zar*
  - *-ger*, *-gir*, *-guir*
  - *-cer*, *-cir*, *-ucir*
  - *-uar*, *-guar*

Tenses

- present
- preterit
- imperfect
- present subjunctive
- future
  - regular verbs
  - irregular verbs
- conditional
- conditional of probability
- progressive tenses
- past subjunctive
- perfect tenses
  - present
  - past
  - future
  - future of probability
  - conditional
  - conditional of probability
  - present subjunctive

OVERVIEW OF STRUCTURES (POINTS OF GRAMMAR)

FOUR-YEAR SEQUENCE

Grade 12

Articles
Use and omission
  with nouns in apposition
  with titles in direct and indirect address
Review of uses of articles

Pronouns
Review of
  double objects
  relatives
  interrogatives
  indefinites
  possessives
Add lo to possessives (lo mío)

Prepositions
Additional meaning of por and para
Uses of por and de after passives
Other uses of de: before certain infinitives

Verb Structures
Review uses of subjunctive
  after verbs of
    volition
    doubt
    emotion
Uses of past subjunctive
Uses of present perfect subjunctive
Substitution of infinitive for subjunctive
Review passive voice of action expressed by
  ser and past participle
  reflexive construction
Review passive voice of state expressed by estar and past participle
Sequence of tenses
Review indirect commands
Familiar imperatives
  affirmative
  negative
Review reflexives of unplanned occurrences
  (se le rompió el disco)

Tenses

present
preterit
imperfect
present subjunctive
present perfect
future
conditional
past perfect
past subjunctive
present perfect subjunctive
past perfect subjunctive
future perfect
conditional perfect

TEACHER'S NOTES

Chapter 25

CHECKLIST FOR EVALUATING THE EFFECTIVENESS OF FOREIGN LANGUAGE TEACHING

Classroom Routine

____Is there a fast-paced warm-up introduction, or review in the foreign language?

____Is new material introduced?

____Is there a variety of activities?

____Is a lively pace maintained?

____Is there a re-entry of new material?

____Are routine commands given in the foreign language?

____Is English spoken? To what extent?
____For scene setting? ____For clarification? ____Other circumstances?

____Does the teacher emphasize patterns of expression while keeping vocabulary at a minimum?

____Are language skills developed in natural progression: hearing, speaking, reading, writing?

____Are grammatical concepts taught through pattern drills?

____Does the teacher present and drill structure before analyzing it?

____Is new vocabulary presented without translation?

____Is new vocabulary taught in meaningful context?

____How well do students know the language?
____Do they respond most of the time? ____Do they respond easily?

____Does the teacher try to elicit responses most of the time?

____Does the teacher do too much talking?

_____Are hand signals used?

_____Does the teacher move about the room so that all students can hear?

_____Is use of the book minimized and drill extended from the book?

_____If a book is used, is it used in accordance with the audio-lingual methodology?

_____Does the teacher use choral drill and variations down to individual response?

_____Does the teacher require students to learn to speak without script?

_____Are questions, dramatizations, and other devices utilized effectively?

_____Does the teacher provide the student with a model when he has difficulty?

_____Is correction of errors given immediately?

_____Does the teacher encourage students to be models when they have a mastery of the material in order to increase student talking time?

_____If oral reading is taking place, does it show that the sound system is under control?

Classroom Climate

_____Is the class orderly and quiet?

_____Do all students follow the lesson and appear interested?

_____Do students appear to be trained to follow routine directions?

_____Does the appearance of the room suggest a cultural atmosphere?

Materials and Equipment Used

_____Is there sufficient display of pictures and realia?

_____Does the teacher use mechanical aids? What type?________________

- _____For purposeful activities?
- _____As an integral part of the lesson?
- _____With native voices?
- _____For listening practice?

Suggestions

The teacher should pay special attention to the following:

____Pronunciation
____Intonation
____Correct use of grammar patterns

(Indicate specific corrections)

The teacher should improve:

____Voice
____Personality (Does the teacher show enthusiasm?)
____Creativity
____Originality

(Indicate specific suggestions)

TEACHER'S NOTES

Chapter 26

QUALIFICATIONS FOR SECONDARY SCHOOL TEACHERS OF MODERN FOREIGN LANGUAGES

If a longer sequence of foreign language study is to be established, it is important to recognize the need for high standards in the seven areas of teacher competence.

The following statements from Starr, Thompson, and Walsh in Modern Foreign Languages and the Academically Talented Student lend support to the necessity for adequate preparation on the part of foreign language teachers.

> **"It is vitally important that teachers of modern foreign languages be adequately prepared for a task which more and more Americans are declaring essential to the national welfare. Though a majority of the language teachers in our schools are well trained, many have been poorly or inadequately prepared, often through no fault of their own. The members of the Steering Committee of the Modern Language Association, therefore, present this statement of what they consider the minimal, good, and superior qualifications of a secondary school teacher of a modern foreign language.**
>
> **"The group regrets that the minimum here stated cannot yet include real proficiency in the foreign tongue or more than a superficial knowledge of the foreign culture. It must be clearly understood that teaching by persons who cannot meet this minimal standard will not produce results which our profession can endorse as making the distinctive contributions of language learning to American life in the second half of the twentieth century.**
>
> **"The lowest level of preparation is not recommended. It is here stated only as a point of departure which carries with it the responsibility of continued study and self-improvement, through graduate and in-service training, toward the levels of good and superior preparation.**

"Those who subscribe to this statement hope that the teacher of foreign languages (1) will have the personal qualities which make an effective teacher; (2) has received a well-balanced education, including a knowledge of our own American culture; and (3) has received the appropriate training in professional education, psychology, and secondary school methods. It is not our purpose to define further these criteria. We are concerned here with the specific criteria for a teacher of modern foreign languages.

Aural Understanding

"Minimal--The ability to get the sense of what an educated native says when he is enunciating carefully and speaking simply on a general subject.

"Good--The ability to understand conversation at average tempo, lectures, and news broadcasts.

"Superior--The ability to follow closely and with ease all types of standard speech, such as rapid or group conversation, plays, and movies.

"Test--These abilities can be tested by dictations, by the Listening Comprehension Test of the College Entrance Examination Board--thus far developed for French, German, and Spanish--or by similar tests for these and other languages, with an extension in range of difficulty for the superior level.

Speaking

"Minimal--The ability to talk on prepared topics (e.g., for classroom situations) without obvious faltering, and to use the common expressions needed for getting around in the foreign country, speaking with a pronunciation readily understandable to a native.

"Good--The ability to talk with a native without making glaring mistakes, and with a command of vocabulary and syntax sufficient to express their thoughts in sustained conversation. This implies speech at normal speed with good pronunciation and intonation.

"Superior--The ability to approximate native speech in vocabulary, intonation, and pronunciation (e.g., the ability to exchange ideas and to be at ease in social situations).

"Test--For the present, this ability has to be tested by interview or by a recorded set of questions with a blank disc or tape for recording answers.

Reading

"Minimal--The ability to grasp directly (i.e.,without translating) the meaning of simple, non-technical prose, except for an occasional word.

"Good--The ability to read with immediate comprehension prose and verse of average difficulty and mature content.

"Superior--The ability to read, almost as easily as in English, material of considerable difficulty, such as essays and literary criticism.

"Test--These abilities can be tested by a graded series of timed reading passages, with comprehension questions and multiple-choice or free-response answers.

Writing

"Minimal--The ability to write correctly, sentences or paragraphs such as would be developed orally for classroom situations, and the ability to write a short, simple letter.

"Good--The ability to write a simple "free composition" with clarity and correctness in vocabulary, idiom, and syntax.

"Superior--The ability to write on a variety of subjects with idiomatic naturalness, ease of expression, and some feeling for the style of the language.

"Test--These abilities can be tested by multiple-choice syntax items, dictations, translation of English sentences or paragraphs, and a controlled letter or free composition.

Language Analysis

"Minimal--A working command of the sound patterns and grammar patterns of the foreign language, and a knowledge of its main differences from English.

"Good--A basic knowledge of the historical development and present characteristics of the language, and an awareness of the difference between the language as spoken and as written.

Culture

"Minimal--An awareness of language as an essential element among the learned and shared experiences that combine to form a particular culture, and a rudimentary knowledge of the geography, history, literature, art, social customs, and contemporary civilization of the foreign people.

"Good--Firsthand knowledge of some literary masterpieces, and understanding of the principal ways in which the foreign culture resembles and differs from our own, and possession of an organized body of information on the foreign people and their civilization.

"Superior--An enlightened understanding of the foreign people and their culture, achieved through personal contact, preferably by travel and residence abroad; through study of systematic descriptions of the foreign culture; and through study of literature and the arts.

"Test--Such information and insight can be tested by multiple-choice literary and cultural acquaintance tests for levels 1 and 2; for level 3, written comments on passages of prose or poetry that discuss or reveal significant aspects of the foreign culture.

Professional Preparation[1]

"Minimal--Some knowledge of effective methods and techniques of language teaching.

"Good--The ability to apply knowledge of methods and techniques to the teaching situation (e.g., audio-visual techniques) and to relate one's teaching of the language to other areas of the curriculum.

"Superior--A mastery of recognized teaching methods, and the ability to experiment with and evaluate new methods and techniques.

"Test--Such knowledge and ability can be tested by multiple-choice answers to questions and pedagogy and language-teaching methods, plus written comment on language-teaching situations.

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[1] Note the final paragraph of the prefatory statement.

Note:

The foregoing statement was prepared by the Steering Committee of the Foreign Language Program of the Modern Language Association of America, and was subsequently endorsed for publication by the MLA Executive Council, by the Modern Language Committee of the Secondary Education Board, by the Committee on the Language Program of the American Council of Learned Societies, and by the executive boards or councils of the following national and regional organizations: National Federation of Modern Language Teachers Associations, American Association of Teachers of French, American Association of Teachers of German, American Association of Teachers of Italian, American Association of Teachers of Spanish and Portuguese, American Association of Teachers of Slavic and East European Languages, Central States Modern Language Teachers Association, Middle States Association of Modern Language Teachers, New England Modern Language Association, Northeast Conference on the Teaching of Foreign Languages, Philological Association of the Pacific Coast, Rocky Mountain Modern Language Association, South Atlantic Modern Language Association, and South-Central Modern Language Association."[1]

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[1] W. Starr, M. Thompson, and D. Walsh, Modern Foreign Languages and the Academically Talented Student (Washington, D. C.: National Education Association, 1960), pp. 87-89.

TEACHER'S NOTES

Chapter 27

RESOURCES

AUDIO-VISUAL MATERIALS

Bull, Dr. William. A Visual Grammar of Spanish. University of California, University Extension, Los Angeles, California.
A set of 472 posters with a manual of instruction. $95.00.
A smaller set is also available for beginning levels.

Chicago, Board of Education. Approved List of Maps, Charts, and Globes. Chicago: Board of Education, City of Chicago, 1963-64.
A listing of new and revised materials in the subject areas of language arts, foreign language, science, mathematics, and social studies.

________. Catalogue of Motion Pictures, Filmstrips and Art Slides. Chicago: Board of Education, City of Chicago, 1961.

________. Supplement 1964. Classroom Motion Pictures, Filmstrips, and Art Slides. Chicago: Board of Education, City of Chicago, 1964.
A list which includes film titles recently purchased under NDEA.

________. Visual Kit to Accompany Curriculum Guide for Spanish, Grades 7-12. Chicago: Board of Education, City of Chicago, 1963.
A visual kit of 55 black and white sketches, 8-1/2" by 14".
Useful aid in developing conversational skills.

Materials may also be obtained from the following sources:

The Art Institute of Chicago
Museum Store
Michigan Avenue at Adams Street
Chicago, Illinois 60603
Reproductions of paintings, pictures of sculpture and buildings, and other prints useful in the teaching of Spanish.

The Chicago Public Library
The Art Department
Michigan Avenue at Washington Street
Chicago, Illinois 60602
A source for Hispanic art, slides, and reproductions.

The Chicago Public Library
The Music Department
Michigan Avenue at Washington Street
Chicago, Illinois 60602
A source for Hispanic recordings and sheet music.

DICTIONARIES

Augé, C. Y. P., and Toro y Gisbert, Miguel de. Nuevo Pequeño Larousse Ilustrado. Buenos Aires, Argentina: Larousse, 1961.
An all Spanish dictionary with biographical, geographical, and historical items.
Available from Stechert-Hafner, 31 East 10th Street, New York, New York 10003. $5.00.

Castillo, Carlos, and Bond, Otto F. Spanish Dictionary. Chicago: University of Chicago Press, 1948.
A bilingual dictionary. 35¢.

Cuyás, Arturo. Appleton's Revised English-Spanish and Spanish-English Dictionary. 4th edition. New York: Appleton-Century-Crofts, Inc., 1960.
A standard dictionary. Thumb index $8.00. Student edition $5.00.

Peers, E. Allison, et al. Cassell's Spanish Dictionary. New York: Funk and Wagnalls Company, 1960.
An excellent bilingual dictionary representing American and European Spanish. $7.50.

Real Academia Española. Diccionario manual e ilustrado de la lengua española. 2nd edition. Madrid: Espasa-Calpa, 1950.
A useful all-Spanish dictionary with illustrations.
Available from Stecher-Hafner Company, 31 East 10th Street, New York, New York 10003. $4.25.

Williams, Edwin B. Diccionario del idioma español. New York: Affiliated Publishers, Inc., 1959.
A very good all-Spanish pocket dictionary. 50¢.

__________. Spanish-English Dictionary. New York: Holt, Rinehart & Winston, Inc., 1955.
An accurate bilingual dictionary useful to students at all levels. $7.50. Thumb indexed $8.50.

GRAMMARS

Ramsey, Marathon M. A Textbook of Modern Spanish. Revised. New York: Holt, Rinehart & Winston, Inc., 1962.
An excellent reference for the teacher. 692 pp. $7.50.

Modern Language Association. Modern Spanish. New York: Harcourt, Brace & World, Inc.
A college text, project of the Modern Language Association. $7.50.

Ugarte, Francisco. Gramática española de repaso. New York: The Odyssey Press, Inc., 1959.
Written in Spanish. Basic and review lessons, readings, extensive vocabulary, and uncommon idioms. 244 pp. $3.00.

CULTURE MATERIALS

Adams, Nicholson B. The Heritage of Spain. (rev.) New York: Holt, Rinehart & Winston. 1959.
A good survey of Spanish civilization including literature, geography, economy, and government. $4.50.

Chang-Rodriguez, Eugenio, and Kantor, Harry. La América latina de hoy. New York: The Roland Press Company. 1961.
A collection of essays by Latin American political figures and authors giving a picture of contemporary political, economic, and cultural aspects of Spanish America. 378 pp. $4.00.
Available from the Ronald Press Company, 15 East 26th Street, New York, New York 10010

Crow, John A. The Epic of Latin America. Garden City, New York: Doubleday & Company. 1946.
A comprehensive cultural, political, and economic history of Spanish America since pre-Columbian times. $8.50.

Hall, Edward T. The Silent Language. New York: Fawcett World Library, 1959.
An anthropologist's concepts of how people talk to each other without the use of words. A Premier book. 50¢.

Leal, Luis. México, civilizaciones y culturas. Geneva, Illinois: Houghton Mifflin Company, 1955.
An excellent short work on Mexican culture and civilization from colonial to modern times. 205 pp. $3.50.

Marín, Diego. La civilización española. Chicago: Holt, Rinehart & Winston, 1961.
Essays on the main epochs in Spanish history as well as national themes and issues. 225 pp. $5.00.

____________. La vida española. New York: Appleton-Century-Crofts, Inc., 1955.
A realistic impression of Spanish daily life.

Menton, Seymour. Saga de México. New York: Appleton-Century-Crofts, Inc., 1955.
A collection of excerpts from literature with exercises and vocabulary.

Materials may also be obtained from the following sources:

The Chicago Public Library
Foreign Language Division
Michigan Avenue at Washington Street
Chicago, Illinois 60602

An extensive supply of books in Spanish available for circulation. Lists of new books will be sent to teachers upon request.

Library of International Relations
660 North Wabash Avenue
Chicago, Illinois 60611

A research center on areas abroad. A reference library of reading material in Spanish on government, world politics, economics, and sociology. Reference room open to public Monday through Friday, 9:00 a.m. to 5:30 p.m. Listing of periodicals, including Spanish language publications and records available on request.

PROFESSIONAL REFERENCES

Advanced Placement Program: Course Descriptions. Princeton, New Jersey: College Entrance Examination Board, 1962.

Available from College Entrance Examination Board, Box 592, Princeton, New Jersey 05540. 152 pp. $1.50. Inquiries about the Advanced Placement Program should be addressed to Mr. Jack N. Arbolino, Director, Advanced Placement Program, College Entrance Examination Board, 475 Riverside Drive, New York, New York 10027 or Mr. Hollace G. Roberts, Director, Midwest Regional Office, 625 Colfax Street, Evanston, Illinois 60201 (UN 9-1840).

Andersson, Theodore. The Teaching of Foreign Languages in the Elementary School. Boston: D. C. Heath & Co., 1953. $1.25.

Belasco, Simon. Manual and Anthology of Applied Linguistics. Washington, D.C. 20202. U. S. Department of Health, Education, and Welfare, 1960.

A series of articles dealing with modern methods of language learning.

Bowen, Donald, and Stockwell, Robert P. Patterns of Spanish Pronunciation. Chicago: University of Chicago Press.

Exercises dealing with problems that English speakers have in pronouncing Spanish.

Brooks, Nelson. Language and Language Learning: Theory and Practice. 2d ed. New York: Harcourt, Brace & World, Inc., 1964.

An excellent treatment of theoretical and practical aspects of language learning. 238 pp. $4.50.

Cárdenas, Daniel. Applied Linguistics: A Guide for Teachers. Boston: D. C. Heath & Company, 1961.

A guide in the "new key." A systematic presentation of problems in syntax, morphology, and phonology based on comparison between Spanish and English. Introduction by Simon Belasco.

Chicago Board of Education. Curriculum Guide for Spanish: Kindergarten through Grade Six. Chicago: Board of Education, City of Chicago, 1963.

A guide prepared to acquaint teachers with the objectives and audio-lingual techniques of instruction for the elementary school.

A Description of the College Board Achievement Tests. Princeton, N. J.: College Entrance Examination Board, 1962.

Copies of this booklet may be ordered from the College Entrance Examination Board, Box 592, Princeton, New Jersey 08540

Eaton, Esther M. "*Evaluation and Testing in Teaching Modern Foreign Languages.*" Reprint from *School Life*, March, 1962. U. S. Department of Health, Education, and Welfare, Office of Education, Bulletin OE-27017. Washington: U. S. Government Printing Office, 1962.

Available without charge from the Publications Inquiry Unit, Office of Education, Department of Health, Education, and Welfare, Washington, D.C. 20202

Eaton, Esther M., and Mahar, Mary Helen. "*Selection and Organization of Library Materials for Modern Language Programs.*" Reprint from *School Life*. (May 1960). U. S. Department of Health, Education, and Welfare, U. S. Government Printing Office, 1962.

Available without charge from the Publications Inquiry Unit, Office of Education, Department of Health, Education, and Welfare, Washington, D.C. 20202

A Guide to the Advanced Placement Program, 1963-1964. Princeton, N. J.: College Entrance Examination Board, 1963.

Contains background information. Order from College Board Advanced Placement Examinations, Box 592, Princeton, New Jersey 08540. No charge for the first ten copies.

Hayes, Alfred S. *Technical Guide for the Selection, Purchase, Use, and Maintenance of Language Laboratory Facilities.* U. S. Department of Health, Education, and Welfare. Bulletin 1963, No. 37 OE-21024.

Suggestions for effective planning, installation, and operation of language laboratory facilities. 128 pp. 50¢.

__________. et al. "Programmed Learning; A New Lok at Learning," *Current Issues in Language Teaching* (Reports of the Working Languages). Cambridge, Mass.: The Northeast Conference on the Teaching of Foreign Languages, 1962. pp. 19-62.

A discussion of the programming process, stressing presentation devices, a sample program, the application to foreign language instruction, and the role of the teacher.

Hocking, Elton. *The Language Lab and Language Learning: The State of the Art.* Occasional Paper No. 11, Technological Development Project of the NEA. Washington: Department of Audiovisual Instruction, NEA, 1964.

Manual which challenges foreign language teachers and audio-visual specialists to think constructively together toward improvement of language teaching and language learning. Stresses cooperation in planning language laboratory facilities. Section on many other audio-visual resources for teaching languages; e.g. television, programmed instruction, film systems and other media. Many selective references.

Hutchinson, Joseph C. Modern Foreign Languages in High School: The Language Laboratory. U. S. Department of Health, Education, and Welfare. Bulletin 1961, No. 23, OE-27013. Washington: U. S. Government Printing Office, 1961. 85 pp. 35¢.

Language laboratories: planning, equipping, operating; with glossaries of laboratory terms in several languages.

Keesee, Elizabeth. Modern Foreign Languages in the Elementary School: Teaching Techniques. U. S. Department of Health, Education, and Welfare, Instructional Resources Branch, Office of Education, Bulletin 1960, OE-27007. Washington: U. S. Government Printing Office, 1960. 65 pp. 45¢.

Discussion of techniques used in foreign language teaching on the elementary school level with illustrative materials in French and Spanish.

__________. References on Foreign Languages in the Elementary School. U. S. Department of Health, Education, and Welfare, Instructional Resources Branch, Office of Education, Bulletin 1963, OE-27000B. Washington: U. S. Government Printing Office, 1963. 49 pp. 40¢.

Lado, Robert. Language Teaching: A Scientific Approach. New York: McGraw Hill, Inc., 1964.

A discussion of the theory and application of structural linguistics for the teacher of foreign languages.

__________. Language Testing: The Construction and Use of Foreign Language Tests, A Teacher's Book. London, England: Longmans, Green & Co., Ltd., 1961.

Available from Longmans, Green & Co., Inc. 119 West 40th Street, New York 10018

__________. Linguistics across Cultures: Applied Linguistics for Language Teaching. Ann Arbor: The University of Michigan Press, 1957.

McGrath, Earl J. "Foreign Languages and World Affairs," NEA Journal, Vol. 41, (October 1952), pp. 409-411.

Speech made by Dr. McGrath (then U. S. Commissioner of Education) in which the teaching of foreign languages is advocated.

Modern Language Association of America. FLES Packet. New York: Modern Language Association, 1960.

A collection of pertinent reprints to acquaint the secondary school teacher with the meaning of FLES and the extended sequence of foreign language study.

Available from Modern Language Association Foreign Language Program Research Center, 4 Washington Place, New York, New York 10003. $2.00.

Moulton, William G. "Applied Linguistics in the Classroom," PMLA. LXXVI. 2B, (May 1961), pp. 1-6.

Reprints available at 10¢ each from the Modern Language Association Foreign Language Program Research Center, 4 Washington Place, New York, New York 10003

1963 Colloquium on Curricular Change. Curricular Change in the Foreign Languages. Princeton, N. J.: College Entrance Examination Board, 1963.

Available from College Entrance Examination Board, Box 592, Princeton, New Jersey 08540; or Box 1025, Berkeley, California 94701. $2.00 per copy; for orders of 10 or more, $1.75 per copy.

O'Connor, Patricia. Modern Foreign Languages in the High School: Pre-Reading Instruction. U. S. Department of Health, Education, and Welfare, Office of Education. Bulletin 1960, No. 9, OE-2700. Washington: U. S. Government Printing Office, 1960. 50 pp. 25¢.

Parker, William Riley. The National Interest and Foreign Languages. 3d ed. Discussion Guide and Work Paper for Citizen Consultation initiated by the U. S. National Commission for UNESCO, Department of State, September 1961. Washington: U. S. Government Printing Office, 1961. 159 pp. $1.00.

A survey of language teaching in this country including past history, present status, and future national needs.

Available from the U. S. Government Printing Office, Washington, D.C. 20402

Politzer, Robert, and Staubach, Charles N. Teaching Spanish: A Linguistic Orientation. Boston: Ginn & Co., 1961. 136 pp. $3.00.

The application of linguistics to the teaching of Spanish, with detailed information on teaching pronunciation, morphology, syntactical patterns, and vocabulary.

Remer, Ilo. A Handbook for Guiding Students in Modern Foreign Languages. U. S. Department of Health, Education, and Welfare, Office of Education. Bulletin 1963, No. 26, OE-27018. Washington: U. S. Government Printing Office, 1963. 105 pp. 45¢.

Helpful basic information about foreign languages for guidance workers, teachers, principals, and parents. Updates and expands information contained in Modern Foreign Languages: A Counselor's Guide, now out of print.

Reports of Surveys and Studies in the Teaching of Modern Foreign Languages. New York: The Modern Language Association of America, 1961. 326 pp.

Available at $1.00 per copy to members, and $4.00 per copy to nonmembers at MLA Foreign Language Program Research Center, 4 Washington Place, New York, New York 10003

Saporta, Sol. (ed.). Psycholinguistics, A Book of Readings. New York: Holt, Rinehart & Winston, 1961.

Selected readings from the fields of linguistics and psychology as they may have bearing on the nature and function of language, language acquisition, and bilingualism.

Scherer, George A.C. "A System for Teaching Modern Foreign Language Reading," Teacher's Notebook in Modern Foreign Languages (Spring 1964). New York: Harcourt, Brace & World, Inc., 1964.

A presentation on the advantages of an audio-lingual beginning in the development of reading ability. Reflects the newest research and experiments in the field of reading.

Stack, Edward M. The Language Laboratory and Modern Language Teaching. New York: Oxford University Press, 1960.

Starr, Wilmarth H., Thompson, Mary P., and Walsh, Donald D. (eds.). Modern Foreign Languages and the Academically Talented Student Washington, D.C.: National Education Association, 1960.

Report of a conference sponsored by the NEA and the MLA. Contains schematic presentation of teaching procedures for four-, six-, and ten-year programs.

Available from National Education Association, Publication Sales Section, 1201 Sixteenth Street, N.W., Washington, D.C. 20036

Thorpe, James. (ed.). The Aims and Methods of Scholarship in Modern Languages and Literatures. New York: Modern Language Association of America, 1963. $1.00.

Available from the Treasurer, Modern Language Association, 4 Washington Place, New York, New York 10003

Walsh, Donald D. What's What: A List of Useful Terms for the Teacher of Modern Languages. New York: Modern Language Association, 1963. $1.00.

Available from the Modern Language Association Foreign Language Program Research Center, 4 Washington Place, New York, New York 10003.

A short dictionary of terms used in conferences, speeches, reports, and workshops relating to modern language teaching.

Wylie, Lawrence, (ed.). Six Cultures (French, German, Hispanic, Italian, Luso-Brazilian, Russian) Selected and Annotated Bibliographies. New York: Modern Language Association, 1962. 22 pp. 50¢.

LISTINGS OF MATERIALS

Brief Bibliography of Sources on Modern Foreign Language Research. Instructional Resources Branch, U. S. Department of Health, Education, and Welfare. Washington: U. S. Government Printing Office, (February) 1963.

Chicago, Board of Education. Approved List of Language Arts Instructional Materials, 1962-1965. Chicago: Board of Education, City of Chicago, 1962.

A list of materials including foreign language titles.

Eaton, Esther M., Hayes, Mary, and Norton, Lynne. Source Materials for Secondary School Teachers of Foreign Languages. rev. ed. U. S. Department of Health, Education, and Welfare. Office of Education Circular No. 690, OE-27001B, Washington: U. S. Government Printing Office, 1962. 29 pp. 25¢.

Available from Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20402

MLA Selective List of Materials for Use by Teachers of Modern Foreign Languages in Elementary and Secondary Schools. (SLOM). New York: Modern Language Association of America, 1962. 326 pp. $1.00

Includes separate criteria for evaluation of materials. A very comprehensive appendix including books on Hispanic culture.

Available from MLA Foreign Language Program Research Center, 4 Washington Place, New York, New York 10003

Remer, Ilo. (comp.). Office of Education Publications on Elementary and Secondary School Foreign Languages. Instructional Resources Branch, U. S. Department of Health, Education, and Welfare. Washington: U. S. Government Printing Office, (March) 1963.

NEWSLETTERS AND PERIODICALS

The DFL Bulletin. Washington: Department of Foreign Languages of the National Education Association.

Main publication of the Department of Foreign Languages of the NEA. Editors: Emma Birkmaier and Jermaine Arendt.

Issued several times a year. All inquiries to Department of Foreign Languages, National Education Association, 1201 Sixteenth Street, N.W., Washington, D.C. 20036

DFL News and Notes. Washington: Department of Foreign Languages of the National Education Association.

An informal and informative newsletter issued as needed to complement the DFL Bulletin. Editor: Frederick D. Eddy. All inquiries to Department of Foreign Languages, National Education Association, 1201 Sixteenth Street, N.W., Washington, D.C. 20036

Hispania. Lawrence, Kansas: The American Association of Teachers of Spanish and Portuguese.

Official journal of the American Association of Teachers of Spanish and Portuguese. Contains scholarly articles, methodology, surveys, literary discussions, book reviews, film reviews, teaching aids, and notes on usage. Editor: Seymour Menton. Four issues a year.

Subscription to Hispania is part of membership to AATSP. National dues $5.00. Local dues $2.00. Treasurer of Chicago Area Chapter, Mary Vonasek, 6417 West 18th Street, Berwyn, Illinois.

Illinois Foreign Language Newsletter. Springfield, Ill.: Illinois State Department of Education.

Issued monthly. Editors: Illinois State Office of Public Instruction foreign language consultants and supervisors of NDEA, Title 111.

Available from the Office of the Superintendent of Public Instruction, State Office Building, Springfield, Illinois.

Language Learning: A Journal of Applied Linguistics. Ann Arbor, Mich.: Research Club in Language Learning.

Published quarterly.

Available from 1522 Rockham Building. $2.00 per year. An outstanding periodical source of information on practical application of linguistics for the classroom teacher. Contains articles about the teaching of all foreign languages, including English as a foreign language.

The Linguistic Reporter. Washington: Center for Applied Linguistics of the Modern Language Association of America.

A bimonthly newsletter in the field of applied linguistics. Editor: Frank A. Rice. Contains a variety of articles of interest to foreign language teachers. Distributed without charge to those who request it.

Available from 1755 Massachusetts Avenue, N.W., Washington, D.C. 20036

MLabstracts. Fullerton, Calif.: Orange State College, Department of Foreign Languages and Literatures.

A newsletter containing bibliographical listings with ten-line abstracts of articles and books on all aspects of learning and research relevant to the teaching of foreign languages from kindergarten through university levels. Editor: Gustave Mathieu. Published three times a year with a cumulative index issued once a year. $2.00 a year. Inquiries to MLabstracts, Orange State College, Fullerton, California.

Modern Foreign Language Newsletter. Urbana, Ill.: The University of Illinois.

A monthly newsletter. No charge.

Available from the Editor, 218 Lincoln Hall, University of Illinois, Urbana, Illinois.

Modern Language Journal. St. Louis: National Federation of Modern Language Teachers Associations.

A national journal devoted exclusively to modern language teachers at all levels of instruction. Contains articles on literature, methodology, foreign language programs, and descriptions of new publications. $4.00. Eight issues a year. Inquiries to Wallace G. Klein, Business Manager, Modern Language Journal, 7144 Washington Avenue, St. Louis, Missouri 63130

PMLA. New York: The Modern Language Association of America. The outstanding scholarly journal in its field. Executive Secretary and Editor: John H. Fischer. Five issues a year plus supplements. $10.00 for regular members. $12.00 for nonmembers.

Available from Allen F. Hubbell, Treasurer, 4 Washington Place, New York, New York 10003

PUBLICATIONS IN SPANISH

Caminos. Guatemala, Central America: Colegio Americano.

A monthly publication for all levels of ability, especially recommended for third year students. $2.00 per year. A non-profit educational project conducted by the staff of the school. Articles of a cultural and educational nature written by native Latin Americans for teen-agers throughout the Americas.

Available from Colegio Americano, Postal 83, Guatemala, Central America.

Américas. Washington: Pan American Union.

A monthly illustrated magazine in English, Spanish, and Protuguese.

Available from Pan American Union, Nineteenth Street and Constitution Avenue, N.W., Washington, D.C. 20206

El Farol. Caracas: Creole Petroleum Corporation.

An illustrated magazine published quarterly, giving different aspects of Venezuelan culture.

Available without charge from Creole Petroleum Corporation, Apartado 889, Caracas, Venezuela.

El Sol. Ontario: Mary Glasgow Baker, Ltd.

An illustrated publication recommended for first year students.

Available from Mary Glasgow Baker, Ltd., 128 Industrial Road, Richmond Hill, Ontario, Canada.

Hispanoamericano. Mexico: Tiempo, SA de CV.

An illustrated weekly, similar to Time magazine. Annual subscription $10.00, six months $6.00. A sample copy furnished upon request.

Available from Tiempo, SA de CV, General Prim 38, Mexico 6, D. F.

Hoy Día. Ontario: Mary Glasgow Baker, Ltd.

An illustrated publication including news of Spain and Latin America. Recommended for second year students. Nine issues $1.00.

Available from Mary Glasgow Baker, Ltd., 128 Industrial Road, Richmond Hill, Ontario, Canada.

EL UNESCO Correo. New York: UNESCO Publications Center. UNESCO monthly magazine of world-wide scope.

Contains material on science, history, geography, art, music. Profusely illustrated. Separate editions in various languages, including Spanish. Annual subscriptions $5.00.

Available from The UNESCO Courier, 317 East 34th Street, New York, New York 10016

La Prensa. New York: La Prensa.

A newspaper published daily except Saturday. Recommended for teachers and advanced students. $20.00 per year. A sample furnished upon request.

Available from: La Prensa, 155 Perry Street, New York, New York, 10014

Mundo Hispánico. Madrid: Ediciones Cultura Hispánica.

Similar to Life. All phases of Hispanic culture. Published monthly. Distributor: Lorraine Music Company. P. O. Box 4131, Long Island City, New York 11104

MUSIC AND DANCE

Children's Music Center
5373 West Pico Boulevard
Los Angeles 19, California

Records of authentic folk music of the Southwest, Argentina, Puerto Rico, and Mexico.

Folkway Records
117 West 46th Street
New York, New York 10036

A large collection of authentic Hispanic folk songs, folk dances, including notes of explanation. Catalogue available.

Goldsmith's Music Shop,. Inc.
401 West 42nd Street
New York, New York 10036

A catalogue available, containing titles of Spanish records of folk songs and popular songs.

Lorraine Music Company
P. O. Box 4131
Long Island City, New York 11104

Spanish folk music, dances, songs, poetry, readings, instrumental music.

Neil A. Kjos Music Company
525 Busse Highway
Park Ridge, Illinois

Publishers of Cantemos en Español, Book I and Book II. Recordings also available. A collection of best known and loved Spanish songs. Teacher's manual available with autoharp and guitar chords indicated.

Pan American Union
General Secretariat
Organization of American States
Washington, D.C.

A publication available, Music of Latin America, an excellent introduction to music composers and dances of Latin America: pre-Columbian, colonial period, nineteenth century and contemporary. A selective list of references in English on music, song books, and records.

Spanish Music Center
Belvedere Hotel
319 North 48th Street
New York, New York 10036

Spanish and Latin American vocal and instrumental music, folk songs and dances, poetic readings, Christmas carols.

The Thrift Press
656 Willow Street
Chicago, Illinois 60614

Paperback song books, Canciones Populares. Books I and II contain popular songs of Spain and Mexico.

REALIA

Banks Upshaw Division
National Textbook Corporation
4761 West Touhy Avenue
Lincolnwood, Illinois 60646

A source for tape recordings, texts, calendars, plays, songs, and games. Publishers of La Luz, a student publication.

Detroit Flag Company
407-9 East Fort Street
Globe Building
Detroit 26, Michigan

Distributors of flags of the Spanish American countries and of the United Nations.

Gessler Publishing Company
110 East 23rd Street
New York, New York 10010

Films, filmstrips, games, maps, plays, skits, tapes, crossword puzzles, Spanish club materials, and prints of Spanish art.

Catalogue available.

J. Weston Walch, Publisher
Box 1075
Portland, Maine

Posters, books, and classroom games. Publishers of Lingua-Games, Rudolph F. Wagner, 1958. A collection of games for the classroom and club activities. $1.00.

Wible Language Institute
24 South Eighth Street
Allentown, Pennsylvania

A catalogue available containing 5000 items of Spanish teaching aids including books, records, songs, poetry, filmstrips, and slides.

IMPORTERS AND DISTRIBUTORS

Adler's Foreign Books, Inc.
49 West 47th Street
New York, New York 10036

Las Americas Publishing Company
152 East 23rd Street
New York, New York 10010

Vernon C. Hammond
211 South Main
McAllen, Texas

PROFESSIONAL ORGANIZATIONS

Chicago Chapter of the American Association of Teachers of Spanish and Protuguese. AATSP. Information concerning membership available from Miss Mary Vonasek, Treasurer, 6417 West 18th Street, Berwyn, Illinois.

Information concerning National Contest available from Harry T. Charly, Chairman, 1810 Chadbourne Avenue, Madison 5, Wisconsin

Illinois Modern Language Teachers Association. For information write to:
Mr. Robert de Vette
Wheaton College
Wheaton, Illinois
or
Mr. Helmut Meyerbach
Loop Branch
Chicago City Junior College
64 East Lake Street
Chicago, Illinois 60601

Department of Foreign Languages
National Education Association
1201 Sixteenth Street, N.W.
Washington, D.C. 20036
(Interim Executive Secretary: Dr. Frederick D. Eddy)

A new organization devoted to all foreign languages, modern and classical at all levels. Various publications and services for members.

INFORMATION AND SERVICE ORGANIZATIONS

Alpha Mu Gamma
Professor James Fonseca
Vice-President
Department of Foreign Languages
University of Redlands
Redlands, California

Sponsor of National Foreign Language Week. Week set aside specifically for national observance of foreign languages. Officially inaugurated in December 1957 through initiative of Alpha Mu Gamma, international intercollegiate foreign language honor society. Purpose: to make America aware of the need and importance of foreign language study and to foster an appreciation for and development of proper attitudes toward other cultures.

Information, posters (15¢ each), and bulletin of suggested activities available from the society.

Center for Applied Linguistics of the Modern Language Association of America
Charles A. Ferguson, Director
1755 Massachusetts Avenue, N.W.
Washington, D.C. 20036

Nonprofit organization established in 1959. Serves as a clearinghouse and informal coordinating body in the application of linguistic science to language problems.

Chicago Board of Education
Bureau of Instructional Materials
228 North La Salle Street
Chicago, Illinois 60601

Chicago Board of Education
Cultural Coordinator
Department of Curriculum Development
228 North La Salle Street
Chicago, Illinois 60601

The Hispanic Society of America
Broadway and 155th Street
New York, New York 10032

A museum and library of Hispanic materials. For orders write to Department of Publications, 613 West 144th Street, New York, New York 10032

Mexican Consulate General
201 North Wells Street
Chicago, Illinois 60601

Documentary films of Mexico in Spanish available without charge.

Mexican Government Tourist Office
210 North Michigan Avenue
Chicago, Illinois

The film La Cabalgata available from this office without charge.

Mexico Airlines
200 South Michigan Avenue
Chicago, Illinois 60604

A film in color, México Maravilloso,(30 minutes) and posters of Mexico available without charge.

The Modern Language Association of America
4 Washington Place
New York, New York 10003

Pan American Council of Chicago
Miss Marcella Hurley, Secretary
410 South Michigan Avenue
Chicago, Illinois 60604

An organization devoted to presenting Hispanic cultural activities, films, lectures, and discussion groups. Meetings held monthly on Saturdays.

Pan American Union
Seventeenth Street and Constitution Avenue
Washington, D.C. 20206

Inter-American Study Kit available containing cultural materials. $3.00. Pan American Union Catalogue issued annually. Lists inexpensive publications on history, culture, industry, art, travel, education, inter-American affairs. Indispensable for culture and area studies. About 30 pp. Order from the Sales and Promotion Division of Pan American Union.

Also available without charge a bulletin listing occupational opportunities for students majoring in Spanish.

Service Bureau for Modern Language Teachers. Write to: Dr. Minnie M. Miller, Director. Kansas State Teachers College, Emporia, Kansas.

Duplicated bulletins on conversation lists, books, magazines, realia information, activities for Spanish club activities, pictures, holidays, and festivals. Postage 5¢ for each bulletin.

Sociedad Honoraria Hispánica. Write to: Assistant Secretary-Treasurer, Richard B. Klein, P. O. Box 484, Greencastle, Indiana.

A Spanish honor society at the high school level, sponsored by AATSP.

Spanish Government Tourist Office
23 West Jackson Boulevard
Chicago, Illinois

Posters of Spain available without charge.

State of Illinois
Foreign Language Consultants
Office of Superintendent of Public Instruction
302 State Office Building
Springfield, Illinois

STUDY AND TRAVEL OPPORTUNITIES

Study Opportunities

Various types of opportunities for study are listed below. All are aimed at providing the occasion for improved language proficiency. Some are geared specifically to teachers while others are more general in nature. In some cases, courses are available at beginning, intermediate, and advanced levels. Inquiries should be made to the director of the individual program.

Classrooms Abroad
Box 4171 University Station
Minneapolis, Minnesota 55414

A program for language for teachers, college students, and exceptional secondary school seniors, held during the summer at the Universities of Madrid and Santander. Pamphlet available without charge.

Middlebury College
Spanish Summer School
Middlebury, Vermont 05753

National Defense Language Institutes

Program of six to nine weeks of intensive study for teachers of foreign languages. Emphasis on improved language proficiency, methodology, culture, and linguistics. Sponsored by the National Defense Education Act of 1958.

Requests for listing of summer language institutes available from Office of Education, Washington, D.C. 20202

Stanford University
Stanford, California

A summer program for teachers of Spanish in the Institute of Hispanic and Luso-Brazilian Studies. Offers an opportunity for improvement of language skills and deepens understanding of contemporary developments in Latin America, Spain, and Portugal.

For details on Summer Session write to Director at Bolivar House, Stanford University, Stanford, California.

Travel Opportunities

The American Field Service
313 East 43d Street
New York, New York 10017

Independent, nonprofit, nonsecretarian organization with educational travel programs for high school students, emphasizing a family living experience abroad.

Experiment in International Living
United States National Office
Putney, Vermont

An independent, nonprofit, educational organization offering various types of summer programs which provide the experience of living with a family abroad. Programs for precollege students; programs for men and women between ages of 16 and 30; opportunities for foreign language teachers between the ages of 25 and 45 to lead young adult Experiment groups. Brochures available.

National Education Association
1201 Sixteenth Street, N.W.
Washington, D.C. 20036

N.E.A. tours for teachers sponsored by this organization.

Bulletins and Directories

Summer Seminars under the International Educational Exchange Program of the Department of State

Brochure describing this program available about September 1 to cover program of following summer.

Available from the Publications Inquiry Unit, Office of Education, Department of Health, Education, and Welfare, Washington, D.C. 20202 No charge.

Institute of International Education
116 South Michigan Avenue
Chicago, Illinois 60603

A bulletin available on study opportunities abroad.

Pan American Union
17th Street and Constitution Avenue, N.W.
Washington, D.C. 20206

Yearly publication on study in Latin America, 60 pp. 25¢.

Spanish Summer Schools and Workshops in U. S. Colleges and Universities.

Advertisements of these programs in Hispania and the Modern Language Journal.

Study Abroad XV 1964-66

International UNESCO directory of fellowships and scholarships.

Gives details of 130,000 opportunities for study and travel offered by organizations and institutions in 116 countries from January 1, 1964 to December 1965. Lists of organizations offering advisory services for prospective students abroad. 650 pp. $4.00.

Available from The UNESCO Publications Center, 117 E. 34th St., New York, New York 10016.

Vacations Abroad XVI 1964

Companion volume to "Study Abroad" contains full information on summer courses, study tours, and work camps.

INTERNATIONAL EXCHANGE
American Red Cross
Director of Educational Relations
43 East Ohio Street
Chicago, Illinois 60611

International exchange program of friendship albums, tape recordings, letters, art work, and music, with students of Spanish-speaking countries. Information available from Director of Educational Relations in the Chicago chapter office.

CARE (Cooperative for American Relief Everywhere, Inc.)
Charles W. Stinger, Director
1 South State Street
Chicago, Illinois 60603

An organization that aids community projects by providing books, classroom supply and equipment kits, village libraries, and other forms of help to many Latin American countries. A documentary film, World Our Hands Can Make, shows CARE's work in a village in Latin America.

Films available without charge. A worthwhile activity for Spanish clubs.

Office of Private Cooperation
United States Information Agency
1776 Pennsylvania Avenue, N.W.
Washington, D.C. 20225

A project to develop mutual understanding with other nations. Participation of secondary schools urged by Carl Powan, Director.

Oficina Nacional de Correspondencia Escolar
Harley D. Oberhelman, Director
Department of Foreign Languages
Texas Technological College
Lubbock, Texas

A pen pals' list available from this office.

School and Classroom Program
People to People
2401 Grand Avenue
Kansas City, Missouri 64108

An organization inaugurated in 1956 by President Eisenhower and endorsed by President Kennedy to encourage the exchange of ideas, information, and materials to stimulate international understanding among students all over the world. Contacts arranged by the Program for the school and classroom program between student groups for the purpose of exchanging letters, pictures, projects, poetry, recipes, tape recordings, and art work. Leaflet explaining program available.

SPANISH AND SPANISH AMERICAN COOK BOOKS

Behrens, Elsa. Cooking the Spanish Way. London, England: Spring Books, 1960.

A culinary expedition through various parts of Spain. A collection of Spanish recipes and menus written in English, including useful facts about kitchen utensils, weights and measurements, and customs pertaining to certain foods. Clothbound edition available at $1.00 from Harlem Book Co., Inc., 221 Park Avenue South, New York, New York 10003.

Available from time to time in limited quantity. 223 pp.

Waldo, Myra. The Art of South American Cookery. Garden City, New York: Doubleday and Company, Inc., 1961.

Wonderful food from our neighbors to the South. Customs and origin of South American foods included. $4.50 less 41% discount for teachers.

Zelayeta, Elena. Elena's Famous Mexican and Spanish Recipes. Englewood Cliff, New Jersey: Prentice-Hall, Inc., 1944.

Edited by a group of San Franciscan home economists. Includes menus for typical Mexican meals. $1.95.

Zelayeta, Elena. Elena's Secrets of Mexican Cooking. Englewood Cliff, New Jersey: Prentice-Hall, Inc., 1958.

Latest tips, know-how, and fun from the kitchen by an authority on Mexican food. Includes a glossary of terms and historial background of foods. $4.95.